

TEACHING READING TODAY

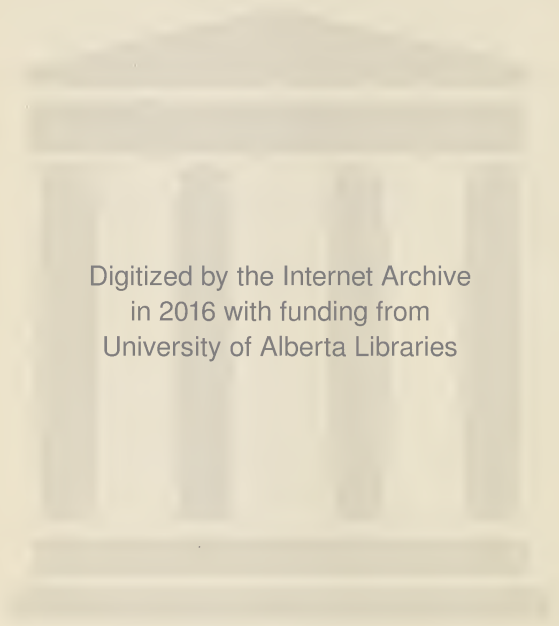
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A GUIDE TO GAY ADVENTURERS

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TEACHING READING TODAY

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A GUIDE TO

Gay Adventurers

CANADIAN PARADE READERS

DONALDA DICKIE

Editor

BELLE RICKER

CLARA TYNER

T. W. WOODHEAD

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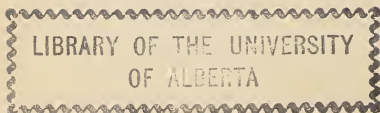
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Guide

TO THE TEACHER



It is too often forgotten that reading is not just a mechanical process. If it is not more than this, it is not reading at all. The basic fact that the beginning reader must grasp is that the printed symbols present ideas. When he has discovered this and can wrest the ideas from even one printed sentence, he can read. All he needs further is plenty of practice in this performance. But it is well to direct this practice to desirable ends.

Early impressions are extremely persistent. It is of vital importance, therefore, to offer Canadian boys and girls, in whom an interest in community life is dawning, books with a Canadian atmosphere; to build into the consciousness of their readers a general picture of Canada and a definite impression of the ideals of the Canadian way of life.

In doing so, there is no desire and no need to foster a narrow Canadian nationalism. Canada now sees herself a nation among other nations. She is, perhaps, the least nationalistic of any, but she has a personality of her own, the expression of the way of life created by the Canadian environment acting upon the inherited tendencies of her people. It is in and through her national personality only, that Canada can make her contribution to the development of the world. The stronger and richer her personality

becomes, the greater that contribution will be, and Canada's personality will become strong and rich in proportion as her citizens strive consciously to make it so. Boyhood and girlhood is the time to make that effort conscious.

An impression of Canada, her way of life and her place among the nations cannot be given in a series of unrelated selections. Such an impression can be built up only through careful organization of materials which present the theme in many different ways. Subject fields such as geography, history, health and science have a place in this organization together with much about the modern world. The children must read stories, poems and plays, partly because it is important that they should learn to read literature as well as informational articles, but also because the most important things in life are dealt with chiefly in stories, poems and plays.

In the *Canadian Parade Readers* we offer books with a truly Canadian atmosphere which present the ideals of the Canadian way of life. *Young Explorers* pictures the Canadian scene with some wisps of faery still about it; *Gay Adventurers* crosses the border into the land of real adventure; and *Proud Procession* presents something of Canada's achievements and of her place among the nations.

In the preparation of these books our first care has been to choose selections which the pupils will enjoy but which will also widen their knowledge and deepen their understanding of the modern world in which they live.

Our second purpose has been to provide a variety of types of reading matter which would give the pupils practice in reading not only stories, poems and plays (reading for pleasure), but which would also enable the teacher to train them in the techniques and skills of reading for information. A summary of the reading skills to be acquired in Grades Four, Five, and Six, plans for their development, together with suggestions and exercises for use in handling both literary and informational selections, appears in the Handbooks and Work Books.

A third purpose has been to grade the selections carefully, so that the burden of new words should not hinder reading

pleasure and efficiency, and so that there should be real progression in difficulty in each chapter, from chapter to chapter and from book to book. Four years of persistent work has gone into the search for selections at once interesting and capable of being fitted as they stood, or with slight adjustment, into this general scheme of progression in word burden, sentence structure, and punctuation.

In the poetry, plays, and literary stories, the sentence structure and punctuation has not, of course, been interfered with. In such selections the pupil meets constantly, as he should do, with new and advanced forms. In the informational passages and stories of current quality, the sentence structure and punctuation has been adapted to that being taught the grade in the language class.

The word burden is the most common difficulty confronting the average and poor reader. The problem is to keep it easy enough so that an average reader is able to get a good context for each new word, a context which will enable him to make out its meaning; and at the same time to keep the proportion of new words large enough to force him steadily to increase his reading vocabulary.

If the word burden is too light, the material ceases to be a challenge to the good and average readers and they do not increase their reading vocabularies as they should. The solution, in a general purpose reader, would seem to be to include in each section selections of varying word burden. This has been done in the Canadian Parade Series.

Investigations show that good readers read satisfactorily, material having one new word in twenty-five; that average readers can handle one new word in thirty-five; and poor readers manage one new word in fifty-five. On the 280-word page of *Gay Adventurers* this scale allows for good readers 11 new words per page; for average readers 8 new words per page; and for poor readers 5 new words per page. In order to provide reading material suitable for the different levels of ability found in every class, each chapter of this book contains selections ranging in word burden from those adapted to the needs of poor readers to those offering a real challenge to the good readers. The range in each chapter is indicated in the table below.

The Word Burden of Gay Adventurers

The average of new words per page per chapter, and the range of selections in each chapter is as follows

CHAPTER	AVERAGE WORD BURDEN PER PAGE	RANGE OF WORD BURDEN PER PAGE
Gay Adventurers	5.3	2 to 10
Woods and Fields	3.9	1 to 6.7 L
Long Ago and Now	5.2	1 to 7.2
They Brought Their Gifts	5.	3 to 12
Courage	3.5 L	3 to 10
Funny Stories	5.6	2 to 9
Riding Your Hobby	6.	1 to 10
Playing the Game	5.7	2 to 12
Queer Animals	7.3 M	5 to 12 M

In the overall picture the chapters have been arranged to run from easier to more difficult in average word burden per page, combined with difficulty of concept and sentence structure. Also, for relief, easy chapters have been inserted in second and fifth places. If, on the other hand, the teacher wishes to use the chapters in ascending order of difficulty of word burden, the above list will enable her to do so. The range of word burden in the selections in each chapter is given to remind the teacher that each contains selections graded to the needs of poor, average and good readers. Suggestions as to the difficulty and use of each selection are given in the notes on teaching the lessons.

Words thought likely to be outside the pupil's speaking vocabulary have been included in the Little Dictionary, which in Grade Five should be supplemented by plenty of practice in using the larger school dictionary.

Methods and exercises for teaching the new words are included in the suggestions for presenting each selection. Emphasis should be placed upon teaching the pupil how to get the meaning of a new word from the context as well as how to use his knowledge of phonics to discover the pronunciation of the word.

The phonetic training suggested in connection with the selections is a continuation of the training carried on in Grade Four.

We acknowledge with sincere gratitude how deeply we are indebted to the Librarians of the Edmonton Public Libraries. Through four years their patience has been unfailing, their help invaluable. We are scarcely less beholden to the Children's Librarians of Toronto, Winnipeg, Regina, Vancouver, and Victoria; and to the many teachers in the different provinces who have given us the benefit of their judgment.

Special thanks go also to our authors, Eugenie Myles, Nora Burglon, Eleanor Farjeon, Audrey McKim and the family of Ralph Connor, who have taken a personal interest in these books, offering friendly advice and encouragement, writing pieces for us, or themselves checking the adjustments made in their selections.

Most deeply of all we are indebted to the Interprovincial Committee on Readers who have by their untiring criticism, suggestion, and encouragement helped us to hammer out both the form and the quality of the Canadian Parade Readers.

~~DONALD~~ DICKIE ✓

BELLE RICKER ✓

CLARA TYNER ✓

T. W. WOODHEAD



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ANALYSIS OF EXERCISES ON READING AND LITERATURE SKILLS FOR JUNIOR GRADES

Comprehension Skills

I. Reading for Different Purposes, to:

1. collect facts and note details:
pp. 69, 81, 97, 115, 125, 131, 138, 152, 181, 205, 292
2. make inferences and draw conclusions:
pp. 16, 81, 91, 96, 115, 135, 136, 152, 177, 193, 211, 212, 257, 270, 289, 296, 304
3. follow directions:
pp. 71, 92, 135, 180, 184, 189, 193, 222, 246, 252, 275, 277
4. predict an outcome:
pp. 65, 81, 137, 181, 211, 268

II. Organizing Information:

1. Choose titles and central topics:
pp. 76, 81, 101, 134, 207, 209, 255, 296
2. arrange events in sequence:
pp. 15, 66, 70, 101, 122, 146, 159, 184, 188, 237, 277
3. list main points:
pp. 16, 17, 77, 122, 154, 193, 212, 268, 298
4. list main heads and sub-heads:
pp. 105, 189, 212, 286

III. Recording Information in:

1. notes:
pp. 77, 115, 150, 233, 246
2. statements:
pp. 17, 86, 94, 126, 176, 209, 231, 241, 270
3. outlines:
pp. 16, 17, 105, 138, 166, 176, 193, 206, 217, 256, 286, 290, 300
4. summaries:
pp. 96, 115, 151, 165, 270, 275

IV. Judging Information:

1. distinguishing between relevant and irrelevant material:
pp. 65, 66, 69, 70, 115, 159, 180, 185, 212, 241, 270
2. making judgments:
pp. 69, 80, 109, 122, 126, 167, 180, 198, 205, 217, 222,
226, 231, 237, 247, 256, 283, 284, 292
3. finding proof and verifying facts:
pp. 66, 71, 76, 77, 91, 96, 136, 158, 175, 176, 184, 188,
193, 242, 246, 270, 297
4. making comparisons:
pp. 188, 193, 217, 222
5. distinguishing between fact, fancy and opinion:
pp. 71, 82, 267, 292
6. classifying:
pp. 137, 175, 235, 275

Technical Skills:

I. Locating Information in:

1. table of contents and word list:
pp. 87, 89, 280, 281
2. dictionary and encyclopedia:
pp. 14, 19, 62, 64, 68, 75, 79, 93, 95, 97, 102, 104, 108,
110, 113, 121, 125, 130, 144, 152, 155, 164, 170, 174, 181,
182, 187, 189, 192, 196, 204, 210, 216, 220, 231, 232,
234, 236, 238, 240, 245, 247, 250, 254, 257, 258, 265,
270, 274, 275, 277, 280, 282, 286, 291, 292, 295, 297,
298, 300, 303
3. pictures, maps, charts, and simple graphs:
266
4. index and reference tables:

II. Reading at Different Speeds:

1. study speed for information:
pp. 135
2. skimming:
pp. 72, 91, 231, 300
3. rapid reading for story material.

III. Vocabulary Skills:

1. word perception by eye and ear:
pp. 82, 98, 102, 109, 110, 116, 155, 190, 207, 223, 252,
272, 301

2. phonetic spelling and syllabication:
pp. 77, 127, 132, 159, 160, 166, 177, 185, 193, 207, 218, 243, 252, 272, 276, 281, 298, 306
3. pronunciation by phonics and diacritical marks:
pp. 14, 77, 82, 83, 108, 113, 121, 130, 137, 168, 182, 213, 218, 238, 245, 276, 281, 284, 288, 296, 306
4. word meanings by context:
pp. 90, 93, 100, 104, 108, 130, 190, 196
5. word building by roots, prefixes and suffixes:
pp. 19, 66, 67, 77, 93, 106, 116, 127, 147, 177, 181, 193, 223, 247, 268, 272, 290, 293, 298, 301, 306
6. eye movement and eyeful reading:
pp. 72
7. word grouping, or phrasing:
pp. 112, 299
8. enriching word meanings:
pp. 62, 64, 65, 66, 68, 80, 89, 90, 116, 130, 147, 160, 161, 163, 166, 170, 174, 185, 190, 193, 197, 210, 211, 217, 221, 243, 247, 252, 254, 256, 257, 268, 278, 288, 293, 301

Techniques for the Appreciation of Literature:

- I. Perceptive Techniques (putting the beauty together):
 1. enjoying the rhythm:
pp. 54, 61, 73, 74, 78, 112, 149, 172, 178, 202, 208, 214, 218, 219, 269, 273
 2. mental picturing:
pp. 62, 69, 78, 79, 84, 89, 91, 96, 101, 111, 114, 119, 122, 149, 157, 163, 170, 178, 203, 208, 253, 254, 266, 297
 3. building the story structure:
pp. 64, 79, 114, 157, 171, 179, 196, 205, 208, 216, 255, 265, 304
 4. character study:
pp. 64, 68, 76, 78, 105, 121, 126, 180, 183, 196, 202, 224, 259, 270, 272, 277, 292
 5. studying effective words and phrases:
pp. 85, 109, 114, 115, 117, 146, 157, 261, 300
 6. understanding humor:
pp. 68, 83, 120, 203, 208, 210, 214, 215, 218, 224, 273, 285, 291, 293, 296, 299, 302
 7. understanding figures of speech:
pp. 65, 183, 211, 216

II. Interpretive Techniques:

1. speech training:
pp. 49-52
2. choral reading and recitation:
pp. 74, 78, 84, 94, 143, 157, 163, 173, 178, 209, 230, 249,
273
3. oral reading:
pp. 64, 84, 95, 108, 111, 132, 143, 149, 185, 251, 253,
255, 279, 299, 300
4. solo recitation:
pp. 62, 78, 86, 230, 239, 244
5. dramatization:
pp. 72, 106, 112, 121, 124, 147, 155, 171, 182, 197, 209,
218, 224, 259, 279, 292
6. stating the thought:
pp. 94, 143, 169, 172, 175, 183, 186, 187, 209, 231, 249,
264, 269, 277 279
7. story telling:
pp. 85 207, 212, 250, 305
8. creative activities:
pp. 19, 62, 67, 73, 83, 86, 93, 94, 98, 102, 106, 110, 116,
137, 160, 163, 185, 190, 204, 207, 213, 215, 219, 225,
232, 239, 248, 252, 257, 260, 272, 284, 293, 294, 299, 306

Facts for Recall (Chapter Review):

pp. 86-87, 100, 138, 167, 198, 262, 307

Tests:

pp. 17, 24, 25, 26, 76, 100, 104, 135, 144, 221, 241, 251,
280, 295

READING IN GRADE FIVE

In Grade Four the main purpose of the teacher of reading was to consolidate the skills learned in the Primary Grades, to assist the pupils in mastering the mechanics necessary for enjoyable reading, and to begin training in the development of those skills necessary for work-type reading. To this end, *Young Explorers* the Grade Four Reader provided both the interpretive-type material, i.e. stories, plays and poems, and also easy informational material.

The Grade Five teacher will endeavor to assist the child in acquiring greater facility in reading for enjoyment, develop an attitude of eagerness for wide reading, and give further training in the mastery of those skills necessary for work-type reading.

To acquire facility in any skill, two types of practice are necessary, (a) *whole process practice*, that is the practice of the skill as a whole, as one activity, and (b) *element drill*, the practice of the separate parts, or elements, of the skill. One can learn to play the piano by 'playing pieces', or to play golf by playing the game with one's friends (whole process practice); but to acquire real skill in either, long hours of practising scales, or strokes (element drill) are necessary.

Reading is a skill like any other. To acquire facility in it the child must 'read for the story' (whole process practice) and also practice regularly the separate skills, of reading (element drill): moving the eyes from left to right in long eye spans, rhythmically; word recognition; phrasing, or word grouping; fusion, fusing word meanings together into thoughts; getting the meaning of a word from the context; using phonics to make out the pronunciation of the word.

Investigations have shown that good readers profit most by free reading (whole process practice) and need comparatively little element drill. Poor readers need daily practice of both types.

Whole process practice and element drill carried on in

Grade Four should be extended in Grade Five. These practices and drills, based on both the interpretive-type, and an increasing amount of informational material at the Grade Five level, provided by the selections chosen for *Gay Adventurers*, will gradually increase in difficulty.

Begin With Tests

As in Grade Four, the teacher should test the class as a preliminary to grouping the pupils according to ability. Begin with comprehension tests. If standardized tests are provided, these should be used; if not, the teacher can make her own.

Select three fairly short passages new to the children and progressive in length and difficulty. Frame a number of questions on each to test the pupils' ability:

- (1) To find the main thought of the selection
- (2) To locate definite pieces of information
- (3) To recognize word meanings
- (4) To make simple, reasonable inferences.

It is best to prepare these passages and the questions based on them by means of mimeograph or hectograph. However, the pupils may read the selections from books and the questions from the board. Here are two paragraphs taken from the Fifth Reader, *Gay Adventurers*, which might form part of such a test.

Sample Test I

The lorry drove away. The boys took up their baskets and went to work plucking the leaves. The baby had been set down in the shade of a tea bush. Juman had given him a section of sugar cane to chew, but he soon tired of gnawing at it and began shrieking again as loudly as before.

1. To locate the main thought:

This paragraph is mostly about:

- (a) minding the baby
- (b) cutting sugar cane
- (c) picking tea
- (d) a ride in a lorry

2. To locate definite information:

Complete these sentences:

- (a) Tea leaves grow on
- (b) The leaves are collected in
- (c) Another plant that grows in the country where tea grows is
- (d) help with the tea picking.

3. To recognize word meanings:

Which word tells you that:

- (a) the leaves were stripped off by hand.
- (b) the boys were driven to their work in a motor truck.
- (c) the stem of the sugar cane is jointed.

4. To make inferences:

- (a) Why do you think the boys might not have wanted the baby with them?
- (b) Do you think the tea plant is like a garden plant, a shrub, or a tree, in size?

Sample Test II

Big-foot had no burrow, such as is liked by the cotton-tails; the coyotes could have dug him out of that too easily! He slept on a form, or grassy platform, under a squawberry bush. He had selected this place with care near a running stream. Always when he returned home from an expedition he ran down-stream for a short distance, doubling back on his own tracks; then he would run through the water some distance, in order to kill his scent entirely, and would make a long leap to his home. It really was impossible for the enemy to trail him there and surprise him.

1. To locate the main thought:

The main idea in this paragraph is that:

- (a) Big-foot is related to the cotton-tail rabbits.
- (b) Big-foot goes on long expeditions.
- (c) Big-foot fears his enemies.
- (d) Big-foot knows how to make his home safe.

2. To locate definite information:

- (a) Big-foot slept under a
- (b) He chose a home near
- (c) One enemy he feared was
- (d) He knew his enemies could trail him if they could

3. To recognize word meanings:

Find a word in the paragraph which means:

- (a) a raised hollowed-out place in the grass. (form)
- (b) a journey of adventure. (expedition)
- (c) going over twice (doubling)

4. To make inferences:

Which answers are right:

Big-foot always ran past his home when he returned because:

- (a) it was difficult to know where to stop.
- (b) he couldn't stop short in his running.
- * (c) he wanted to lead any trailing enemies away from his home.

Big-foot took a long leap into his home because:

- (a) he was so happy to be home safe.
- (b) the prickly grass hurt his big feet.
- * (c) his scent could not be followed to his door.

Big-foot had to use his wits because compared with his enemies, he lacked:

- (a) swiftness * (c) strength
- (b) keen hearing (d) cleverness

A well-constructed test of this type will yield a sufficiently wide range of marks to serve as a basis for the division of the class into working groups. The average of three such series of marks will definitely grade the children's reading ability.

In addition to this testing of Silent Reading ability, each child's oral reading ability should be tested. Gray's Oral Reading Check Paragraphs are excellent for this purpose. These tests are so prepared that they give a picture of what

the child does that hinders his speed and understanding when he reads silently.

Weakness in word attack is easily discovered. Defects in eye span, or inattention to meaning are revealed in the pupil's word by word reading. These errors in oral reading can be eliminated, and at the same time the child's silent reading can be improved by:

1. Teaching the child how to study a word visually: to discover that it is made up of root, prefix and suffix; and that compounds are made up of two or more root words.

2. Increasing his ability to use phonetic clues: have the pupils work intelligently in using the vowel variants. See that they understand the phonetic principles and their application. Exercises giving this type of training will be found under the heading 'Increasing Technical Skills' in the suggestions for teaching the selections.

3. Extending and enriching the understanding of words used in Grade Five: the reading vocabularies of the pupils should be enlarged to include words that refer to things beyond their own experience.

If Gray's Oral Reading Check Paragraphs are not available, some simple material suitable for oral reading may be used. It is better to choose a selection where the use of contextual clues is not as important as word recognition. If this type of material is used the following errors should be noted and recorded:

1. reversals of letters or words
2. substitutions or guesses
3. omissions
4. hesitancy
5. repetitions
6. pointing
7. word or letter reading
8. speech errors such as the wrong sound for 'l', 'r'; stammering, etc.
9. inadequate methods for finding out unknown words
10. mispronunciations.

11. rate in terms of number of seconds needed to read the paragraph
12. improper phrasing
13. lack of expression

Regular drill and practice should be given to correct the particular faults, and re-testing should follow.

ORGANIZATION OF THE GROUP

Following the tests, the teacher should divide her class into reading groups: the senior class, the good readers, those who are up to standard in the mechanics of reading and ready to be trained in the special skills of reading for information; and the junior class, those who are below standard in the primary skills and need additional element drill in them as well as training in the new skills.

She may also, of course, have a group of poor readers, those not yet ready to read a Grade Five reader. These should read easier material and, at the same time, be given remedial work to bring them to the Grade Five level. Dolch's 210 words for Remedial Reading, and the Word Lists from Remedial Reading by Marion Munroe will be found useful in preparing element drills for this group.

ORGANIZATION OF THE MATERIAL

To provide for these different levels of ability, the Canadian Parade Readers offer under each chapter, unit, or topic, material easy, average, and more difficult in both interpretive and informational selections. Additional selections and books on each topic are listed in the appendix to the manual. In many of our schools, there still remain copies of the Alexandra, Canadian, or Highroads Readers. Selections on some of the topics and suitable for good readers may be found in these old books as well as in the increasing number of modern books provided by most schools.

The good readers, who need a great deal of 'whole process' practice and not much 'element drill', may be expected to proceed rapidly through each chapter. They should then survey the available supply of supplementary material on the topic. When this has been discovered and read, they may report upon it to the class as a whole.

The Junior class, working through the reader at a moderate pace, forms the center for the class discussions which prepare for, and complete the work on each selection. Such discussions stimulate the interest of the poor readers in selections they have not yet read, and help to prepare them for the reading, while they provide also opportunities for the good readers to contribute the supplementary material they have collected.

The poor readers, who require a great deal of element drill and have, therefore, not so much time for whole process reading, will advance still more slowly through each chapter and may possibly not complete it. It is generally more profitable for them to read additional material on the easy and average levels rather than to struggle through the more difficult selections provided for better readers.

Reading for pleasure, for the story, creative and interpretive reading, should still make up the large part of the reading program in Grade Five. It establishes the attitude basic to the development of a good reader: he must like to read. It is chiefly through interpretive reading also, that the vital background of general knowledge is built up, that word meanings are clarified and enriched, that ideas are grasped and expanded 'in context'.

For this reason a majority of the selections in *GAY ADVENTURERS* are intended, either in whole or in part, for interpretive reading. For those selections that are wholly literary the teacher will probably wish to use the Literature Lesson (see pp. 42, 54, 69, 95) with its interpretive activity, choral recitation, oral, reading, dramatization, etc. For those that are 'current' and/or informational, she will find the Training Lesson (see page 11) useful. When she wishes to stress appreciation of story, character, or thought in these selections, she should follow the discussion with a short interpretive activity before assigning the comprehension or technical exercises. The suggestions made are suggestions only. The teacher will use them only when and as she thinks best.

SUMMARY OF READING AND LITERARY SKILLS FOR JUNIOR GRADES

Comprehension Skills:

I. Reading for Different Purposes to:

1. note details and collect facts
2. gather general significance and make inferences
3. follow directions
4. draw conclusions and predict outcomes

II. Organizing Information:

1. choose titles and central topics
2. arrange events in sequence
3. list main points
4. list main heads and sub-heads

III. Recording Information in:

1. notes
2. statements
3. outlines
4. summaries

IV. Judging Information:

1. distinguish between relevant and irrelevant material
2. make judgments
3. find proof of points
4. make comparisons
5. distinguish between fact, fancy, and opinion
6. classify

Technical Skills:

I. Locating Information in:

1. table of contents and word lists
2. dictionary and encyclopedia
3. pictures, maps, charts and simple graphs
4. index and reference tables

II. Reading at Different Speeds:

1. study speed for information
2. skimming
3. rapid reading for story material

III. Vocabulary Skills:

1. word perception by eye and ear
2. phonics
3. pronunciation by phonics and diacritical marks
4. word meanings by context
5. word building by roots, prefixes and suffixes
6. eye movement
7. word grouping, or phrasing
8. vocabulary enrichment

Techniques for the Appreciation of Literature

I. Perceptive Techniques: Putting the beauty together by reading aloud and:

1. mental picturing
2. listening to the rhythm
3. building the story structure
4. character study
5. studying effective words and phrases
6. understanding humor
7. understanding figures of speech

II. Interpretive Techniques:

1. speech training
2. choral reading and recitation
3. oral reading
4. solo recitation
5. dramatization
6. story telling
7. stating the main thought

Activities.

Facts For Recall.

Tests.

The first two comprehension skills listed under each heading were practised in Grade Four, with occasional simple exercises in the others suggested for Grades Five and Six. All the vocabulary skills were practised in Grade Four. Steady practice of these should be continued in Grades Five and Six. For further development of the comprehension skills already practised in Grade Four, and for presentation of the skills specifically recommended for Grade Five, the teacher uses the Training Lesson Plan. For progressive development of the vocabulary skills, the short, game-type element drill is used.

Correct forms for organizing and recording information, demonstrated in the Training Lesson, and the principles taught in the Element Drill Lesson, should be carefully outlined and clearly stated by the pupils in their Reading Activity Books (see page 38).

The techniques for the development of the appreciation of literature will be taught in the literature lesson (pp. 54, 69, 95). They are described very briefly in the Introduction (page 42), and suggestions for their use are given in the lessons on the literary selections. Literature is a particularly individual thing for 'beauty lies in the eye of the beholder', and 'truth is this to thee and that to me'. But these simple techniques are the outcome of many years' use in the classroom where they have proved successful in opening the minds and hearts of many students to the beauty of literature, and it is hoped they may suggest additional methods of attack to young teachers.

In these days when informational reading takes so large a place in the lives of everyone from Grade One up, it is apt to be forgotten that important as it is to all citizens of the democratic community, informational reading is, after all, 'current'. That is, it is valuable for the time and place and the outward, or community life of the individual, whereas literature deals with the eternal verities of the inner life of the spirit. Great novels, stories, poems and plays are the textbooks of that life. They teach us not only about living, but *how* to live. The pupil who leaves school without the will and capacity to read and enjoy literature, leaves without access to those texts and may well go through life with an undernourished soul, for nothing is surer than that 'man does not live by bread alone'.

Much of the lack of will and capacity to enjoy literature is undoubtedly due to ignorance of what to look for in it and of the simple techniques with which to approach it. It is hoped that the suggestions given in the Handbook may help the teacher to supply that lack.

USEFUL TYPES OF READING ACTIVITY

Reading, for the intelligent individual, plays an important part in many fields of life. Children need experience in a variety of reading activities.

The Training Lesson:

This is the formal, full-dress teaching lesson. The teacher begins it by giving a Preparation for Reading. This includes a background which introduces the topic and arouses the pupils' interest in it; and a vocabulary setting or word study when this is felt to be necessary. Proper names and any new words necessary to grasp the meaning of the passage are presented in the Preparation.

Beyond this, if the selection is properly graded, word study should not be needed. If the teacher teaches all the new words, she prevents the pupils from practising the important skills of getting the meaning of a new word from the context, and the pronunciation by phonics. If, on the other hand, the word burden of the selection is heavy, or if the class is made up of poorer readers, the teacher should present those new words that she thinks likely to give most trouble, leaving the simpler ones for class practice in getting meaning from context and practice in phonics.

Setting given and words taught, the teacher suggests, by statement or question, a Purpose for the reading. When desired she also assigns the Time allowed for it. Standard times in round numbers for the grades are:

Grade III	— 100 words per minute
Grade IV	— 150 “ “ “
Grade V	— 190 “ “ “
Grade VI	— 220 “ “ “
Grade VII	— 240 “ “ “
Grade VIII	— 250 “ “ “
Grade IX	— 270 “ “ “

These are the end-of-the-year standards for the grades. The teacher will, therefore, expect her Grade Five class to begin at 150 words per minute and during the year to work up to a speed of 190 words per minute. There are approximately 280 words on a page of *Gay Adventurers*. Reading time for a selection is calculated by multiplying 280 by the number of pages in the selection and dividing by 150-190, the speed at which the class is reading at the moment.

The class now proceeds to the Silent Reading. That completed, the teacher and class Discuss the selection, its purpose and main points of interest. If desired, a short interpretation of the piece, or part of it (see literature p. 43-44) might now be worked out.

The teacher then assigns the activities she has planned to enrich comprehension and increase skills. These include answering a set of short-answer questions designed to test comprehension, or memory, or both; or the practice of any of the other comprehension or technical exercises mentioned above; or the class may proceed at once to the Workbook exercises. In summary, the steps in the Training Lesson are:

Background (content setting)

Vocabulary setting

Purpose presented and time limit assigned when desired

Reading

Discussion of purpose and main points

Interpretation (if desired)

Exercises for increasing comprehension and technical skills

Activities

The Practice Lesson (Element Drill): This is a ten or fifteen minute lesson in which the pupils practise one or other of the different skills of reading as: eye movement, word or phrase recognition, fusing, getting the meaning of a new word from the context, the different types of phonic exercise, reading at different speeds, practice in different types of comprehension exercise. This is generally a black-board lesson. It should be brief, brisk, with game interest, preparing for, and supplementing the Workbook Exercises. It is a primary type of lesson that the wise teacher continues vigorously throughout the junior grades. Much of the poor

reading in senior grades is the result of a too early abandonment of element drill.

The Workbook Exercises (Element Drill): The Workbook exercises give invaluable training in word perception, in read-and-do, in thinking-while-you-read. They introduce new words in context, review old words in new contexts, give word and phrase recognition practice. They train also in selecting, associating, comparing and evaluating both facts and ideas.

The Directed Reading Lesson (Whole-Process Practice): In this type of lesson the whole class reads silently, each his own selection, or book, for his own purpose, at his own speed. In a rural school, the whole school may read at once. As the reading proceeds, the teacher passes from one pupil to another, questioning, explaining, giving a word meaning, discussing a point, hearing a part of the story told, a few sentences read aloud, or the thought stated. Fifteen or twenty minutes daily of such supervised reading enables the teacher to share the interests of his good readers and to discover the individual difficulties of the poorer ones.

Free Reading (Whole-Process Practice): This is reading done by the pupil in his own time, of his own choice and unsupervised. It is important that every pupil should at all times have a book in his desk for free reading. It is in free reading that children develop ease, speed, a reading vocabulary, deepening comprehension, and a real taste for reading. Though not supervising it, the teacher should guide the choice of free reading material in profitable directions and seek to correct such tendencies as choosing always very easy books, or books always in the same field.

The Oral Reading Lesson is generally for the purpose of interpreting a piece of literature. It is dealt with under that heading.

SAMPLE LESSONS

THE TRAINING LESSON

Selection: Kidnapped, *Gay Adventurers*, pages 103-109.

Teaching time: 30 minutes with exercises to follow.

Background (content setting):

The story of little Ann Stringer is a true one. It happened over a hundred and fifty years ago very much as it is told

in the selection. The chief point of it in chapter three is the description of travel in Canada in those pioneer days. It also gives a good picture of the labor, skill and hardship involved in making a new home in a new country. An effort should be made by the teacher to see that the children appreciate the hardships endured by these early pioneers in settling Canada.

Explain to the pupils that in those days the United States as well as Canada belonged to Britain. Then the people of the United States quarrelled with Britain over the taxes they were required to pay. The quarrel went on until many Americans decided that the only thing to do was to separate from Britain and form a country of their own. The two countries went to war and the Americans won their freedom. Most of them were anxious to form a separate country, but a number of people did not approve of this. They wished to manage their own government but to remain as part of the British Empire. These people were called United Empire Loyalists. The Separatists treated the Loyalists very harshly, taking their property from them, ill-treating many and even killing some. Many of the Loyalists moved to Canada where they could be free and yet remain British. The Stringers were United Empire Loyalists.

Before the pupils commence reading the selection, show them a map of Canada and the United States and point out the Richelieu running through the state of New York and the Province of Quebec to empty into the St. Lawrence. Explain that it was from this state and down this river that the Stringers came on their journey. Trace the journey from Sorel up the St. Lawrence to Kingston and then on to the Grand River in Western Ontario. Many of the United Empire Loyalists used this route. Others came by land in covered wagons; while those Loyalists who settled in the Maritime Provinces travelled more comfortably in sailing vessels that were not so cramped and better protected from the sun and weather.

Vocabulary Setting:

Little Dictionary Words are: avert; auction; windlass.

(1) Have these looked up and the meanings fitted into the sentences on pages 104 and 106.

(2) Locate geographical names on the map and have them pronounced:

Richelieu (Reesh'-e-lōō), Sorel (So-rel'), St. Lawrence, Huron, Montreal.

Purpose:

Read silently to enjoy the story, to find out the route and ways of travel in pioneer times, and to appreciate the hardships the pioneers had to endure.

Discussion:

Discuss with the pupils the route taken by the travellers, the different kinds of boats they used, the hardships of travel in those days. Compare travel in those days with travel today. On the other hand there were some pleasant things about the Stringer's journey. Think of one or two. Put together brief character sketches of the Stringers: the father, the mother, Little Ann. Are there any people like them nowadays? Are there places still where people endure hardships? (The pupils may mention Yellowknife and mining centres; the hunters and trappers of the north; members of the R.C.M.P. who are stationed at remote posts; missionaries; the people who work in fur trading posts; men and their families who live in northern weather stations such as the one at Arctic Bay which has so often been featured in the news.) The story is called "Kidnapped". Why? Who was kidnapped? Is it uncommon for Indians to take a fancy to fair-haired children? Do you know of any other story, in which this same thing happened? (The teacher will no doubt know the story of the Lajimodiere baby in the Selkirk settlement on the Red River. An Indian was very fond of the fair, curly-haired Lajimodiere baby and was surprised when the parents would not trade him for one of his finest horses.) How did Ann's brothers help to rescue her from the Indians? Do you think this a good story? Why?

Increasing Comprehension Skills (pupils work with open books):

I. **Arrange events in story order** (already practised in Grade Four):

Copy these sentences in the order in which the events happened:

(a) The Stringers reached their new home in July.

- (b) The children helped to build the log cabin by putting mud and moss in the cracks.
- (c) At Kingston, Mr. Stringer bought a team of oxen and wagon.
- (d) Mr. Stringer began to build a log cabin.
- (e) They set out for their new home on the Grand River.

Answers: 1, c; 2, e; 3, a; 4, d; 5, b.

II. Making Inferences (already practised in Grade Four):
Write Yes or No in answer to the following questions.

If you belong to the Stringer family would you:

- (1) see trains as you journeyed to your new home? (No)
- (2) see many stores on your trip? (No)
- (3) see many houses? (No)
- (4) see many steamboats on the St. Lawrence River? (No)
- (5) have a berth to sleep in on the Durham boat? (No)
- (6) have clothing that your mother had made? (Yes)
- (7) eat ice-cream when you were hot? (No)
- (8) have furniture in the log cabin made by your father? (Yes)
- (9) take cans of tinned food with you on the trip? (No)
- (10) have to play by yourself when you reached the Grand River? (No)

III. List Main Points (Specific for Grade Five):

Put the following headings on the blackboard with spaces between. Have the pupils decide under which heading to place each of the sentences below. In recording pupils' decisions, demonstrate the correct form of the outline (see page 17). Have the pupils copy and complete the outline in their Reading Activity Books.

- (i) Preparation for the trip.
- (ii) The trip.
- (iii) Making the new home.
- (iv) Ann's kidnapping and rescue.

Sentences:

- (1) Mr. Stringer sold his farm.
- (2) Ann did not come home for supper.
- (3) After they had passed Montreal

they met rapid after rapid. (4) Mr. Stringer auctioned his stock and implements. (5) Mr. Stringer cut down logs to build his house. (6) The family took passage on one of the Durham boats. (7) They searched the forest for days. (8) Mrs. Stringer helped to put the logs in place. (9) The five little boys on board soon grew tired and cross. (10) Ann sat in front of the fire, sewing. (11) Tom Martin kept the squaw covered with his rifle. (12) Some of the men tracked the boat. (13) They hid Ann in the bear's den.

IV. *Make an Outline* (specific for Grade Five):

Put the three main headings on the blackboard. Have the pupils give the answers orally. They should then copy the headings and write answers to the questions under the headings in proper outline form, in their Reading Activity Books, e.g.

THE UNITED EMPIRE LOYALISTS

- (i) Why did the Loyalists leave the United States?
 - A. They wished to remain British.
 - B. They wished to be free from persecution.
- (ii) How did the Loyalists travel to Canada?
 - A. By Durham boat and bateau.
 - B. Overland by covered wagon.
 - C. By sailing ship to the Maritime Provinces.
- (iii) What difficulties did the Loyalists have?
 - A. Difficult travel.
 - B. Poor roads.
 - C. Danger from unfriendly Indians.
 - D. Scarcity of food.
 - E. Scarcity of other supplies.
 - F. Distance from neighbors.

V. **Test of Achievement** in Map Reading, Following Directions and Noting Details: The map (without names) may be sketched on the blackboard or hectographed with directions and questions for the pupils' use.



By reading a map in your atlas, or geography text, locate the sections of Canada and the United States shown on this sketch map.

Print on your map:

1. the names: Canada, United States.
2. the names of the lakes and connecting rivers that form part of the boundary between Canada and the United States.
3. the 45th parallel which forms the land boundary between Canada and the United States.
4. the names of any other lakes and rivers shown on your map.
5. the old home and the new home of the Stringers.
6. the names of the places where the Stringer family stopped.
7. By dotted line and arrows show the route the Stringers took.
8. By simple line drawings show:
 - (a) the three modes of travel used by the family.
 - (b) the mode of travel used by Tom and Ann's father.
 - (c) the location of the Indian wigwam.
9. What direction was Ann's old home from her new home?

10. What direction was the Indian camp from Ann's new home?

11. Was Ann's new home farther north, or farther south than her old home?

12. What does 45 mean on your map?

13. Using the scale of miles shown on your atlas, or geography map, state about how far the Stringers travelled to reach their new home.

VI. Assign Workbook exercises on pages 28 and 29.

Increasing Technical Skills:

I. **Word Perception** (Recognizing new words from knowledge of the root words):

Put the following pairs of words on the blackboard. Underline the word that is supposed to be familiar. Help the children to discover the meaning of the new word by using the meaning of the root word.

<i>enemy</i>	<i>vain</i>	<i>tire</i>	<i>grave</i>
enmity	vanity	tiresome	gravity
<i>hero</i>	<i>satisfy</i>	<i>courage</i>	<i>coward</i>
heroic	satisfaction	courageous	cowardice

II. **Dictionary Practice** in interpreting phonetic spellings:

Review the following consonant sounds: hard c; soft c; hard g; soft g; qu; ank as in thank; th as in thin; silent k as in knock.

Write the following phonetic spellings of words containing these sounds on the blackboard. Ask the pupils to write each phonetic spelling after the word it represents. The Reading Activity Book may be used for this exercise.

thingk	kach	chānj	kwik	gāv
sit i	gōn	jem	kan	kwēēn

Activities:

This story would be most useful in a unit or enterprise on Pioneer Life.

1. The following might be constructed or modelled:
The Durham boat. The bateau. The locks. The camp of the Indians. The bear's nest in the hay.

2. A frieze might be painted depicting the following scenes:

(1) The trip. (2) Making the cabin. (3) Finding Ann.

If the books can be secured the children would enjoy reading:

Informational:

1. *Little Town on the Prairie* by Laura Wilder.
2. *Wagons Westward* by Armstrong Sperry.
3. *Children of the Covered Wagon* by Mary Jane Carr.

Stories:

1. The Home on Wheels, from the Reader, *Wide Wings*.
2. The Jack O'Lantern from, *The Canadian Third Reader*.
3. The Garden Mercy Planted, from the Reader, *Wide Wings*.

Old songs to learn:

- (1) Zip Coon. (2) Shoo Fly. (3) Skip to My Lou.
- (4) Billy Boy. (5) Grandfather's Clock.

ELEMENT DRILL LESSONS

I.—**Topic:** getting meaning of new words from the context.

Teaching Time: 15 minutes.

Introduction:

Have the pupils read silently the following paragraph from the blackboard and point out for underlining the words which they find unfamiliar.

"There I lay behind some *stunted* firs to watch for *game*. The surrounding country with its *crag*s and *towering precipices* was an ideal home for big-horn and white goats. From my *exposed* place on the *shoulder* of the mountain, I had a far-reaching view—a wide *panorama* of unnamed peaks, all towering into the blue, of valleys, *emerald* lakes, green forests, and white snowfields."

Body of the Lesson:

(a) By question build up the general background of the paragraph, e.g. What is the paragraph about? (hunting for

mountain goats). What two kinds of goats was the man looking for? In what kind of place was he looking? Why? (He was looking in mountainous country because that is where these goats live.) Do you think he will see what he is looking for? (He should, because he is in such a high and exposed place that he can see very far.)

(b) Take each unfamiliar word in turn. Have it sounded and pronounced. Have the pupils re-read the whole sentence in which the word appears and give the general meaning of the sentence; then try to suggest a meaning for the strange word that will fit into the meaning of the sentence; e.g.

Stunted: The man watched behind stunted firs when he was looking for the goats. Would these be large and full grown? (No, because if they were, he could not see properly.) Therefore stunted would mean 'small', 'not well grown'.

Game: He is looking for goats. Goats must be game. Game must be animals or birds that are hunted by men.

Crags: Goats live in high mountainous regions. Crags must be some part of a mountain. Crags are high rugged rocks, the rocks that goats like to climb.

Towering Precipices: A tower is something high. A towering precipice would be a high rock, with very steep sides.

Exposed: The hunter was on that part of the mountain where he could get a good view. He would not be sheltered by trees or rocks, for his desire was to see long distances. You could say then that an exposed place must mean an unsheltered spot.

Shoulder: Knowing what your shoulder is could you draw the shoulder of a mountain?

Panorama: Find a phrase in the paragraph that means the same as a wide panorama. Have the children find all the things that would be included in this far-reaching view—this panorama.

Emerald: Do you know something else that is emerald? An emerald ring—Ireland, the Emerald Isle. (Ireland is called the Emerald Isle because it is green there all the year round.) What color would an emerald lake be? Could you think of one reason why the writer did not call it a green lake?

Conclusion:

Have the pupils review the meanings of the new words, and then illustrate the following to show that they understand the meanings.

Draw a mountain. Draw the hunter on the shoulder of the mountain, behind a stunted fir, or some stunted firs. Draw the crags and towering precipices that he sees on one side, and the wide panorama on the other. Put in all the things included in the panorama. Be sure to put in the emerald lake.

Have the pupils review the meanings of the new words and use them in sentences. Follow-up, if desired, with an assignment of a topic for a written paragraph using the new words.

II.—Topic: Phrase Reading Practice.

Teaching Time: 5 or 10 minutes.

Introduction:

Explain to the class what they are to do. "I am going to write on the blackboard a number of word groups or phrases, one at a time. I shall show each one only while you take ONE look, then erase it and give you time to write it down. Paper and pencils ready? Write the numbers one to ten on the left side of your papers. Write the word groups you see opposite the numbers I call out."

Body of the Lesson:

Write and erase two, three, four, and five-word groups on the blackboard. It may be well to begin with word groups that are familiar to the pupils, groups taken from selections they have read, later from those they are about to read, and finally word groups from any book at hand. The exercise may also, of course, be taken with the pupils calling out the word groups as they are seen, though this handicaps the slower pupils.

Such a lesson needs no conclusion, though pupils who are poor at the game, should practise, in pairs, phrase card flashing.

All kinds of drills for improving the primary skills and developing the technical skills being acquired by junior

grades may be given in this brief, challenging type of element drill lesson.

III.—**Topic:** Improving (and testing) speed in reading.

Teaching Time: 10 to 15 minutes.

Explain to the class what they are to do. "When you have read for a minute or two, I shall call out the word 'mark'. When I do so, make a light mark with your pencil under the word upon which your eyes rest at that moment, and read on until I call 'mark' a second time. Again mark the word and read on until I tell you to stop. Open your books at page so and so; have your pencils ready. Begin to read."

When the pupils have read for two or three minutes and have got the drift of the story, the teacher, noting the exact time on her watch, calls 'mark'. Allowing exactly five minutes, she calls 'mark' the second time. She may then, if she wishes, allow the pupils to finish the story.

The class should then write the answers to ten short answer questions, hectographed, or from the blackboard. The number of correct answers form the pupil's comprehension score.

Next, the pupils count the number of words between the first mark and the second. This number divided by five, the number of minutes allowed for the reading, gives the number of words read per minute, the pupil's speed score.

Speed exercises of this type, always associated with comprehension tests, make excellent eye movement and phrase reading exercises as well as testing rate and comprehension.

The rate of speed should constantly increase in Grade Five and comprehension steadily improve.

At the beginning of the Grade Five year 150 to 160 words per minute may be considered average in speed and 65 to 70 per cent average in comprehension when the whole lesson is covered in the test. Practice in the skills should continue until a speed of 190 words per minute, the standard rate for Grade Five, is reached, and 90 per cent or over attained in comprehension. Remember that the pupils answer the comprehension questions with their books open before them.

For the convenience of the teacher a comprehension test is provided for each of the nine chapters. Where the test is not included in the *Suggestions for Teaching the Selection*,

it will be found in the section headed *Speed and Comprehension Tests*. These tests should be given after the Content Setting and Vocabulary Setting has been provided by the teacher. The 'rate' may always be judged by the 5-minute *Begin* and *Mark* method, and a per cent score for comprehension worked out by the pupils: Add two zeros to the number of correct answers and divide by the number of questions set. The time required for the whole selection may be determined by the teacher thus $280 \times \text{No. of pages} \div (150 - 190)$ according to the time in the term when the test is given.

Pupils should be encouraged to record their scores in both speed and comprehension, entering results of each of the nine tests as they are worked. A Progress Chart should be kept to heighten and maintain interest throughout the year. Short practice tests covering one or two paragraphs should be given between regular tests to those whose scores are far below the average.

A form of Progress Chart is here suggested (p. 27) which might be mimeographed or hectographed so that individual copies may be provided and pasted into the pupils' Reading Activity Books.

A record showing steady improvement, in the nine tests is satisfying to good readers, and stimulating and encouraging to those of average and poorer ability. Speed and comprehension tests for chapters two, seven, and eight follow. Tests for the other chapters will be found with the suggestions for teaching the chapters.

SPEED AND COMPREHENSION TESTS

Chapter Two: The Cougar Cub

Time: 6 minutes.

TRUE or FALSE.

- (False) 1. The lookout tower stood on the side of the mountain.
- (False) 2. Bill Noble took his father's place at the trading post.
- (False) 3. A tell-tale haze told Bill that there was fire in the forest.
- (True) 4. Cougars like to sun themselves as cats do.

- (False) 5. Bill wanted the cub for its skin.
- (False) 6. The cub did not resist when Bill dragged him from the ledge.
- (True) 7. Bill put the cub in a box in a corner for the night.
- (True) 8. The mother cougar entered the cabin while Bill was out getting wood.
- (True) 9. The old cougar sprang at Bill.
- (False) 10. The cougar bounded through the door leaving her cub behind.

Chapter Five: How John Todd Saved Kamloops

Time: 7 minutes.

TRUE or FALSE.

- (True) 1. Kamloops had its beginning as a Hudson's Bay trading post.
- (False) 2. The winter's supply of fish was obtained from the Shushwap River.
- (True) 3. Lolo was a Shushwap Indian in charge of a fishing party from the fort.
- (False) 4. Lolo warned the fishing party of a plot to attack them.
- (True) 5. Tod thought Lolo might be tricking him to get the sorrel horse.
- (True) 6. Tod approached the Indians alone and unarmed.
- (False) 7. He told the Indians that he knew of their plot.
- (True) 8. He had decided on a plot too, to save the fishing party and the fort.
- (True) 9. Seventy Indians were vaccinated.
- (True) 10. Lolo got the sorrel horse.

Chapter Seven: The Ski Tournament

Time: 8 minutes.

TRUE or FALSE.

- (False) 1. Shannon O'Keefe had broken her leg.
- (True) 2. Terry had entered a race before.

- (False) 3. Bart O'Keefe advised Terrill to watch the crowd and push hard with her poles.
- (True) 4. The Vance girl worried Terrill most.
- (False) 5. The first four contestants all made good landings.
- (True) 6. Terrill kept her skiis parallel with the course.
- (False) 7. Terrill tripped on a telemark.
- (False) 8. Terrill's ears rang in the high altitude.
- (True) 9. Terrill's father and Shannon's father greeted her on landing.
- (False) 10. Terrill knew she would never want to compete again.

Chapter Eight: Private Valor

Time: 4 minutes.

TRUE or FALSE.

- (False) 1. 'Smoky' Smith was a Canadian army officer in the Second World War.
- (True) 2. He went to school in British Columbia.
- (True) 3. Smoky served with the Seaforth Highlanders.
- (True) 4. Canadians remember him because of the heroic part he took in building a bridge across the Savio River.
- (False) 5. Smoky's Company was attacked by a heavily armored enemy force.
- (True) 6. At a distance of 30 ft. Smoky, with a small Piat gun, put an enemy tank out of action.
- (False) 7. Because he was constantly under fire, Smoky could not carry his wounded comrade to safety.
- (False) 8. The other members of Smoky's battalion retreated under fire from panther tanks and self-propelled guns.
- (True) 9. Smoky was awarded the highest award for valor given in the British Empire.
- (False) 10. Nine other Canadian privates won the Victoria Cross in the Second World War.

Progress Chart

NAME Mary Reid

GRADE 5

SCHOOL Larnear

RATE

NUMBER OF
WORDS PER MIN. SCORE

over 220



220

6.0

Excellent

205

5.5

Good

190

5.0

Good

170

4.5

Average

160

4.3

Average

150

4.0

Fair

125

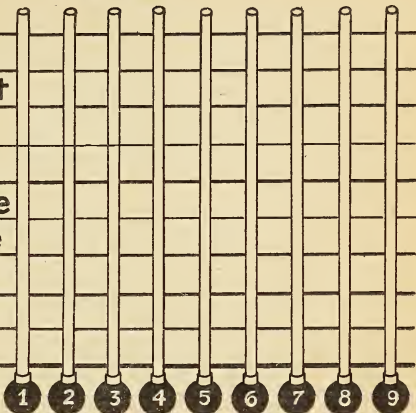
3.5

Fair

100

3.0

Poor



Comprehension

Percentage

Score %

OVER 90



90

85

80

70

65

60

55

50



Excellent

Good

Good

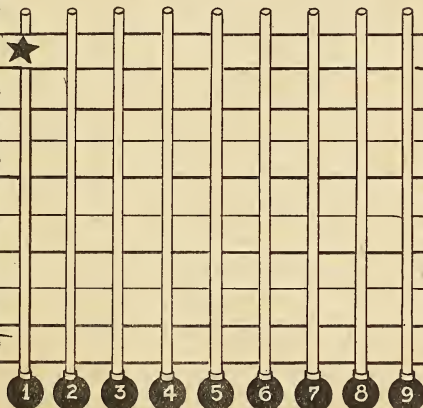
Average

Average

Fair

Fair

Poor



THE TREATMENT OF THE GROUPS

THE SENIOR CLASS

These are boys and girls who read at, or above, the standard of Grade Five and who are ready to acquire the new reading skills required in the junior grades both for their present use in reading for pleasure and information, and as a basis for satisfactory reading and study in senior grades. These pupils need little, if any, element drill of the primary type, and may be trusted to give themselves sufficient whole process practice in their directed and free reading activities. They may, therefore, devote their class periods to training for the acquirement of the new comprehension and technical skills.

The good readers will take part in the weekly literature lesson where interpretive reading is done (See pp. 42, 54, 67, 95). This lesson may be taken with the whole group, senior, junior, and poor readers together, for the teacher should, as a rule, read the literary selections aloud to the class. The good oral readers of the class should share this reading with the teacher, when the selection is such that they can do it well. It is of first importance that the presentation reading of a literary selection should be well done. It is a good plan to take the literature lesson early in the week, so that the remaining days may be used for practice of the interpretive activities chosen by the class: oral reading, choral recitation, dramatization, illustration, etc.

Two or three training lessons a week should be enough to give the senior group practice in the new comprehension and technical skills. It is usually most effective, when presenting a new skill, to take several lessons upon it until the pupils have really grasped it. Then present another; then return to the first and so on. The teacher should aim to present all the year's skills in the first seven months and use the remaining time for developing real facility in each. Varying the skill practised from day to day; choosing interesting passages for the reading, and, as the pupils' skill grows, stressing the 'competing-with-myself' attitude, prevents boredom.

For the rest, the Senior Class should be given as much time as possible for directed and free reading in informa-

tional as well as story material. As a rule, being gifted readers, they need only guidance in this field.

For a list of Standardized tests to use in from time-to-time testing of the Senior Class, see appendix E.

THE JUNIOR CLASS

These are the pupils who can read, but because of faults in technique have fallen below standard in speed or comprehension, or both. Ordinarily a few weeks, or months of remedial instruction and concentrated practice will bring about an improvement. If a junior class pupil fails to react satisfactorily to this treatment, the teacher should give him further tests and, if necessary, include him in the element drills given the poor readers.

When he has made standard scores three times in succession, each junior pupil should be transferred to the senior class. If he fails to keep up there, he may be returned to the junior class, but always with the prospect of being promoted as soon as his skills warrant it. The teacher will aim to have all her juniors in the senior class before the end of the year, and if she and they stick to the training routine, she is almost sure to succeed.

The junior pupils practise interpretive reading in the literature lesson with the whole class. The teacher should plan steadily to increase their part in its activities.

In addition, they should have a Training Lesson in reading to collect facts (the simplest of the common types of comprehension) at 150 words a minute three or four times a week and daily, if possible, a ten minute element drill lesson in the primary skills. See below under Treatment of Poor Readers.

The juniors, having perhaps no particular gift for reading, may need encouragement as well as guidance in their directed and free reading. The teacher should see to it that they have always in their desks really interesting, even exciting books for free reading, and that they have time to read and to discuss them. Interest is, after all, the basic factor in all improvement of reading.

THE POOR READERS

These are the pupils who cannot really read properly at all. They have come up to Grade Five still lacking the most

important primary skills and must acquire them before they can proceed effectively to take training in Junior Grade reading. They should join the class in interpretive, directed, and free reading periods and, in addition, have daily Training Lessons in reading easy story material, daily element drills in the primary skills, and as much whole-process practice as they have time for.

To be effective, element drill, indeed all remedial work in reading, must be specific. General drill only forces the child to practise his faults. He should be given individual tests to discover his particular difficulties, followed by exercises designed to help him overcome them.

Common Reading Difficulties:

1. His general health may not be good.
2. His sight may be poor.
3. Poor hearing may have prevented his proper association of sound and printed symbol.
4. Some emotional upset may be operating to interfere with application to the job in hand.
5. Dislike of reading and lack of confidence in his own ability may persist as a result of some early school experience.
6. Interest may be lacking.
7. A poor background of experience and information may operate to prevent his comprehension of new ideas.
8. His eye movement may be faulty.
9. Vocalization may slow down his reading.
10. He may be a single word reader, failing utterly to see meaningful phrases as thought units.
11. He may not know how to find out the meaning of a strange word from the context.
12. His skill in using phonics may be inadequate.
13. An inadequate reading vocabulary may interfere with the mental picturing which is the essence of understanding.

If any of the first three causes is affecting the pupil's progress the help of the school's Medical Service should be obtained and the co-operation of the home enlisted.

If the cause is number 4, 5, or 6, the first step in the teacher's treatment must be to win the pupil's confidence and co-operation. The pupil's great need at first is to find personal satisfaction in the successful reading of material interesting to him in content, yet simple so far as vocabulary and sentence structure are concerned. The satisfaction of accomplishment, reinforced by judicious praise, cannot fail to result in a desirable attitude towards the job of reading.

If cause 7 is the stumbling block the teacher stresses for him the language and enterprise activities the object of which is to enlarge and enrich experience.

If any of the other causes operate to interfere with comprehension, a definite program of specialized practice should be undertaken. The first step is to test the pupils for:

8. Faulty Eye Movement:

The simplest way is to lay a book open at a page he has read or can read easily. While he reads the left hand page, lay a small mirror on the right hand page and, looking over his shoulder, study his eye movements. With a little practice the teacher will find herself able to count the pupil's eye movements with fair accuracy. She will note whether the eye moves in the right direction and in regular jumps or spans, four or five per line, or whether it moves erratically over the page, making many jumps backwards and forwards in each line. If the latter is the case the pupil needs training in eye movement. A good Grade Five pupil will show about one-quarter as many eye-movements as words read.

Suggested exercises are:

- (a) Begin by having the pupils follow your pointer sweeping from check to check along a series of lines on the blackboard. When they have learned to fix their eyes on the checks with the pointer, drill them in doing it without the pointer. Repeat with lines and the pointer on a large sheet of paper, continue without the pointer. Repeat with lined sheets the size of a page. Replace the checks at fixation points with single words, e.g.

X.....X.....X.....X.....X.....X
cat.....dog.....cow.....ox.....hen.....

Replace the single words with phrases and, finally, give the drill on the printed page, at first not expecting much meaning to be gathered from the page, but gradually asking for more meaning until the pupil can use the correct eye movement and at the same time gather the meaning.

- (b) Phrase drill with flash cards.
- (c) Reading very easy material.
- (d) Re-reading stories enjoyed previously.
- (e) Eyeful reading. In this exercise the reader is trained to look down and get an 'eyeful', a word group, and look up to say it. He should not be allowed more than a few seconds for each down glance, nor to speak until he looks up. At first he may catch only single words in his down-glance. Work at it till he can take in a four or five-word phrase at each down glance and repeat it looking at the teacher. This is the best single exercise there is for eye movement, phrase reading, and for increasing the eye-voice span in oral reading.

9. Vocalization:

Vocalization means the use of voice, lips, or throat in silent reading. Three degrees of it are found. A few whisper the words when reading silently; many move the lips without voicing the words, a very large number move the throat, pronouncing each word there.

Any kind of vocalization is a cause, a result, and an evidence of single word reading, a procedure which reduces both speed and comprehension. It is a habit that children should be prevented from forming and, if formed, corrected as quickly as possible.

Improved teaching of reading in the primary grades, with the reduction of oral and increase of silent reading there, during the last decade, has greatly reduced the amount of vocalization in the reading of Grades Four, Five and Six. Many teachers now find little of it in their classes. Much of what remains is probably the result rather of psychological than of physical blocking. Technical difficulties have caused a mental blocking and the child resorts to vocalization to overcome the difficulty.

To test vocalization, time the pupil while he reads one page silently and the next orally. The silent reading should be four times as fast as the oral reading. If it is only twice as fast, the pupil is probably vocalizing half the words. If both reading are at the same rate he is vocalizing completely.

Suggested exercises:

- (a) Phonic drill.
- (b) Drill in getting meaning from context.
- (c) The exercises suggested for improving eye movement.

10. Single Word Reading:

Ten or more eye movements per line and complete vocalization (silent and oral reading at the same rate) are both evidences of single word reading. A third test may be made with a set of phrase cards, each containing a two, three, four or five word phrase. Flash the phrase cards before the child, exposing each for about one fifth of a second. If he fails to catch the phrase the first time, expose the card again and again, each time for one fifth of a second. Note the number of 'looks' required by the pupil to read the phrase. If the 'looks' are the same in number as the words in the phrase, he is reading a single word at a time.

Suggested exercises are:

- (a) Those suggested for improving eye movement.
- (b) Continue using the sets of two, three, four or five word phrase cards prepared for testing as element drill in phrasing.

11. Getting Meaning from Context.

Present pupil with any easy sentence or paragraph in which there is a strange word easily guessed from the text. Repeat several times. Note whether he makes a guess at the word or simply stops and stares at it.

Suggested exercises:

Explain to the pupil that when he meets a strange word he should read the whole sentence carefully and think what it means, then try to think what the strange word must mean to fit into it, e.g. Tom's house has a splendid *rumpus* room in the basement. Continue exercises such as those suggested

for testing. Work steadily at them until the pupils acquire facility in this 'reasonable-guessing' skill." With practice many children become extraordinarily skilful at it.

12. Inadequate Phonics:

Have him sound for you the following common phonograms and syllables and test his ability to combine them with different initial letters to make words. Mark those he doesn't know for teaching.

ace	ack	ade	ail	ak	ale	ane	an
and	at	ate	ay	cr		est	et
bl	br	ch	cl	en	ent	ide	ight
eam	eep	eet	ell	ice	ick	ite	
fl	fr	gl	gr	ip	it	op	ot
ill	in	ine	ing	ook	oon	qu	
oat	ock	old	ong	pl	pr	tr	wh
sh	sl	own	ox	st	str		
ound	out	sm	sp				

Phonetic Program

The points of a program to develop technical skills in phonics are:

Phonetic Elements:

Consonants.

Vowels.

Phonetic Understandings:

To know when a vowel or consonant is silent.

To know the variant sounds of the different phonetic elements.

To know the phonetic principles that affect the sound elements.

To know how the syllabic divisions affect the sounds of the elements.

To know how the accent affects the vowel sounds.

The Phonetic Symbols:

The vowel and consonant symbols with which the pupils of Grades Four, Five, and Six must learn to associate the correct sounds are:

Consonant Symbols:

1. Single consonant letters that are used to represent a single consonant sound; t, h, g, f, j, etc.
2. Consonant blends, that is, two or three consonant letters that are used to represent two or more consonant sounds. Bl, str, br, sw, cl, etc. These consonant sounds are blended so closely that the effect is almost that of one sound.
3. Speech consonants, or two consonant letters that are used to represent a single consonant sound: th, ch, ng, etc. These are not blends; rather they represent one sound that is different from either of the single letters.

Vowel Symbols:

1. Single vowel letters that are used to represent single vowel sounds, e.g. a as in hat, age,, gave, car, above. The important point here is to emphasize the variants of each vowel sound and to give much practice in distinguishing them.
2. Two vowel letters that may be used to represent single vowel sounds, e.g. ai as in plaid or train; oo as in good or food. Again the importance of the variants should be stressed.
3. Diphthongs, or two-vowel letters that may be used to represent two-vowel sounds that blend together to form one speech sound. Some of these are: ow as in cow, or in arrow; oi as in hoist. Variants should be kept in mind here.

Rules for Dividing Words into Syllables:

Consonants:

1. If two consonants come between two vowels in a word, the first syllable **usually** ends with the first of the two consonants, as: lad der, ex tra.
2. If there is one consonant between two vowels, the first syllable **usually** ends after the first vowel, as: ba ker, pa per.
3. If a word ends in le and a consonant comes directly before the l, this consonant usually begins the last syllable, as: ta ble, tum ble.

Vowels:

1. In words or syllables containing only one vowel, the vowel is **usually** short unless it comes at the end of a word or syllable, as: pan, shut, met, ad mit, ex cept. Some exceptions are: go, ti ger.
2. In words or syllables containing two vowels, one of which is the final e, the first vowel is **usually** long and the final e is silent, as: game, poke, pine, tune.
3. In words or syllables containing such vowel combinations as: ee, ea, oe, oa, ai, ay, the first vowel is **usually** long and the second silent, as: seem, seat, toe, paid, play.
4. In words or syllables containing only one vowel followed by r, the vowel sound takes on much of the r sound, as: car, car pet, jar.
5. In words or syllables containing only the vowel a followed by l or w, the sound of the vowel a is **usually** governed by the l or w, as: paw, salt, al most.

13. Inadequate Reading Vocabulary:

The simplest test is to have the pupil sit beside you and read the words of the Gates (or any other standard) primary Vocabulary list as you point them out to him. Mark those he does not know for teaching.

Remedial Exercises:

A reasonably extensive reading vocabulary is basic to the development of good comprehension. Many adults, as well as many school children, read with poor comprehension, largely from the lack of vocabulary. Vocabulary building exercises are, therefore, very important for the poor reader. The best of all vocabulary exercises is wide reading, but the fact that he is a slow and poor reader prevents the pupil in the slowest group from profiting by this source of new words. In addition to all the training lessons given for the improvement of the separate skills, this slow group will, however, be spending the same time as the other groups in the Directed Reading Lesson and in Free Reading. As their facility in the separate skills and in reading speed improves, the poor readers read more and more books and so increase their vocabularies in the natural way.

The enterprises being carried on in all modern schools are also a fertile source of new words to pupils. Most teachers make lists of the words that come up in each enterprise. In order to carry on their work the pupils need to know the pronunciation, the meaning, and often the spelling of these words. The books they read to collect information for their activities also supply many new and useful words.

In addition to these natural additions to the pupils' vocabulary, the teacher should give frequent exercises in the use of the dictionary not only to find and to select word meanings, but also to increase the number of words the pupils know and use. These exercises should include both the teaching of new words and their meanings, and the enrichment of the meanings of known words by comment upon their meanings, pictures illustrating them, stories about them, and discussion of their correct use.

Dictionary Skills to be Developed in Grades Four, Five, and Six are:

1. To develop skill in locating words in dictionaries or other reference helps the child must be able to:
Recognize the sequence of the letters of the alphabet.
Find words in an alphabetical list.
Use guide words.
2. To find the correct meaning the child must be able to:
Understand definitions of meanings.
Gather word meanings as stated in sentences.
Select the correct meaning from several meanings.
3. To find the correct pronunciation the child must be able to:
Associate sound with symbol, and recognize the different variants.
Use a pronunciation key.
Be able to interpret syllabic divisions, and phonetic spellings.
Realize the function of the accent mark.
Blend syllables into word wholes.

In addition to the class exercises in vocabulary building, there are a great many interesting, even amusing, and profitable seat work exercises that may be given for this purpose.

The workbook provides many such exercises. The following types are recommended:

1. A list of simple words the meanings of which the pupils are asked to write out in simple sentences, e.g. A *hangar* is a shelter for airplanes.
2. A list of slightly more difficult words which they may be asked to use in sentences.
3. A list of words for which they give the opposites.
4. Collect pairs of words having the same sound, but a different spelling.
5. Lists of words for which they write plurals, masculine or feminine forms; for which they write the comparative and superlative forms.
6. A list of nouns to which they attach suitable adjectives; or verbs to which are attached suitable adverbs.
7. Lists of nouns naming objects, animals, sounds, colors; or verbs expressing different types of action.
8. Building new words from roots by adding prefixes and suffixes.
9. Making and finding out the meaning of lists of words with the same prefix, or suffix.
10. Collecting lists of common English words derived from foreign languages.
11. Making of lists of words that are used in arithmetic, geography, science, health, art, music, handicrafts.
12. The classification of groups of words under headings that suggest their meanings: animals, food, aviation.
13. The collecting of lists of rhyming words, words with beautiful sounds.
14. Lists of new words contributed by individuals from their reading.
15. Exercises in making out the meaning of unknown words from the context. This may be great fun.

THE PUPILS' READING ACTIVITY BOOK

There are a number of general principles that the pupils will need to know in order to work out the exercises for the development of the technical skills of reading. It is important that they should have these principles clearly stated and near

at hand, for it is by constant reference to them as they work out their exercises that the principles are learned.

It is suggested that at the beginning of the school year, the boys and girls using this reader should provide an exercise book to be used as a Reading Activity Book. This book will be used for the exercises and tests in this Handbook under the headings: Increasing Comprehension Skills, and Increasing Technical Skills. These exercises have been prepared for the convenience of the teacher, so that she may take one or more of them on the blackboard with her class in connection with the reading of each selection.

The teacher is reminded that it is in these blackboard lessons that she really teaches reading; that is, in them and in the exercises, she teaches the pupils HOW to perform the various comprehension and technical skills required in Grades Four, Five, and Six, over and above those learned in Primary Grades. It is the acquisition of these skills that turn a poor or average reader into an efficient one, and prepare him for effective reading in High School and in adult life.

The WORKBOOK EXERCISES are important also. They supplement, but should not supplant, the blackboard lessons. They give practice in the skills, and test the pupil, enabling the teacher to discover whether he has learned what she taught him in the blackboard lesson.

The Reading Activity Book should be divided into sections for Comprehension Exercises and the different types of Technical Exercise: phonetic, syllabic, and dictionary. The general rules given for these above, or such simplified form of them as the teacher thinks best, should be copied by the pupil on the first page of the appropriate section in his book, so that he will be able to refer to them as he works at his exercises. The Reading Activity Book should also contain a section for the pupils' own special word difficulties and the exercises he is assigned in the remedial reading period.

It should perhaps be explained here that only the words in the Little Dictionary are dealt with in the Handbook exercises. These are the words whose meanings the children are unlikely to know. The teacher will find the Word List, the list of new words on each page, beginning on page 428 of the Reader. These are words that are at or beyond the Grade Five level in the Thorndike Twenty Thousand Word

Book. But many of these will be within the pupils' speaking vocabulary and their pronunciation and meaning known to them. The teacher should, however, test the class on the New Word List in each selection and teach any that the children do not know.

The first Comprehension Exercise in the Reading Activity Book might be one on the end papers, e.g. an exercise in Organizing Information might be worked out. Have the pupils list, with spaces between, the names of the adventures pictured in the end papers and as they find stories or poems about them, list the titles of these under the names listed.

TEACHING LITERATURE

Art is the embodiment of beauty in any medium, painting in color, music in sound, dancing in movement. Literature is the embodiment of beauty in language.

What is beauty? Why is it that scenes, pictures, songs, stories that are beautiful to one person are not at all beautiful to another?

If the reader will fix his mind on something that is beautiful to him, and consider how and why it seems so, he will find that beauty is an impression we get from the whole of that which we admire. Perhaps that is why it is so difficult to explain why we find it beautiful. Beauty is an effect of the whole scene, picture, character. If a part seems beautiful, it is so because we consider it, for the moment, as a whole. The parts of a beautiful thing may, or may not, be beautiful. The whole is beautiful. Where then does the beauty lie? Clearly in the selection and arrangement of the parts.

"Beauty lies in the eye of the beholder," says the poet. This is true, for the eyes of each observe, select and arrange certain parts of what he looks at into a whole that only he sees. It is a commonplace that no two individuals see, hear, or feel the same thing. In looking at the moon, some beholders select and arrange the lights and shadows there in such a way that they see the whole as the broad, jolly face of an old man. The eyes of others arrange the shadows so that they sent a bent, old woman. No two see the same old man, or old woman, and many see no form there at all. Their eyes do nothing with the shadows. In this way, beauty,

and ugliness too, lie in the eye, ear, or other sense of the beholder. Each makes his own world.

The gift of seeing beauty, that is of selecting and arranging the parts of many things so that the whole is beautiful, is one of the greatest and most precious that we have. Every normal person has it in some degree; most people have it in quite a high degree although they are, perhaps, only partly conscious of exercising it. An artist is a person who has it in the highest degree. He sees beauty where others miss it and has the power to set it forth in such a way that others can see it.

Literature is in some ways the greatest of the arts, but it has this disadvantage, that its medium, language, is serial, that is it cannot be presented to the listener or reader as a whole, but must enter his mind through a series of words or phrases. Painting, sculpture, architecture, present wholes to the beholder, whose every glance at them gives him an impression of a whole. Even here the observer selects and arranges the parts for himself, but in doing so he has only to follow the artist's pattern complete before him. A poem, or story, on the contrary, comes into the mind in words and phrases, small, scrappy bits of ideas that must be pieced together before a whole can be formed and the beauty enjoyed.

To select and arrange these ideas into a whole requires will, memory and imagination; the will to do it; memory to hold the details or parts; imagination to select, arrange and weld them together into a beautiful whole. To do this well and easily requires a natural gift, or, lacking the gift, instruction and practice, or best of all, along with the gift, instruction and practice.

No explanation can be made to children. They must learn to create beauty for themselves, as they learn to add and subtract, by practice. For this reason music and art, as well as literature, are now taught by the method of 'creative expression', that is the modern teacher helps her pupils to create tunes, and pictures, poems and stories which to them at least are beautiful and reserves her teaching of techniques until the desire to create, and freedom and confidence in the use of the imagination, have been established. Primary children are usually content with their own creations, but in Grade Five, the child compares his own with the models

he sees about him, to recognize his faults and to demand instruction.

In planning her literature lessons, the teacher has first to remember her purpose. Literature, like the other arts, is first for joy, for the lift of the spirit. If this has been experienced, the enlargement of knowledge, the quickening of the mind, the enrichment of the personality that we call culture, must follow. The teacher's purpose is, therefore, simply to have her pupils enjoy the selection. If they do that, if they 'like it', as they say, she can be sure that they have put the parts together into a whole and see some beauty in it.

The problem of the literature lesson is to help them to put the beauty together, to 'create it' anew, each for himself. There are several simple devices by which the teacher may do this.

The first step is to choose a selection whose simple beauties are within the range of the children's understanding. Primary children love the beauties of rhythm and story; boys and girls in Grades Four, Five and Six can put together also, the picture and the character; while pupils of Grades Seven, Eight, and Nine, can be interested, in addition, in the thought and the style of the piece. Each of these beauties may sometimes appeal to pupils of any age, but in general this division is valid. It is important, too, that the teacher should choose selections which she enjoys. Seeing the beauty herself, she finds it easy and delightful to help the children to see it.

Having chosen a suitable selection, the next step is to give it a simple setting which will connect it with the pupil's experience or activities. This should be short, no more than is required to make the connection, or some necessary explanation, or—and this is important—to get the pupils into the mood of the piece. It is unwise to present a quiet piece when the class comes tumbling in from play, or a sad, or serious one when the room is in high spirits. The setting should focus attention on the main beauty of the selection, as a mat makes the best points of a picture stand out. This 'puts the beauty together' for the class.

The teacher should next read the selection aloud from beginning to end. This 'puts the beauty together', presents

it as a whole, makes a 'total effect' of it as nearly as one can in language. Literature is always best presented by the teacher, or a good reader, reading the passage aloud. Much may be done by voice and intonation to set out the special beauty of the piece. If the rhythm is delightful, the teacher marks it in her reading so that the children cannot fail to hear and enjoy it. If the picture, or the character, is beautiful, the teacher can 'put it together' for the pupils by the words and phrases she chooses for emphasis; if the story, or the thought is the important thing, she may set them out by her use of 'pause and stop' and the building of a dramatic climax. With younger pupils it is usually wise to take just the chief beauty of each piece, but with older pupils, several beauties may often be presented.

Once the selection has been well read, the class is sure to be ready to tell what the chief beauty is and, with the teacher's help, to 'put it together'. To do so, by question and suggestion quickly gather together from all parts of the piece the details of the picture; or, the general effect, speed, movement and pattern of the rhythm; or the incidents and climax of the story; or the qualities of the character. If the thought is the chief beauty try to get it stated in a single sentence for consideration of its truth and value. Always put together one beauty at a time. Never deal with a selection stanza by stanza, or paragraph by paragraph, as that inevitably leaves it in the 'scrappy bits' in which the medium presents it. This 'putting together' should be done with a few brief questions and answers. Don't let it drag!

With the beauty grasped in the teacher's reading, named, and now lightly sketched in words, the children are ready to choose the creative activity they wish to use to interpret it. Rhythm is best re-created by choral recitation for the group voice enriches it. The picture may be painted. Story, in verse or prose, is usually most effective when interpreted by solo recitation, solo or relay oral reading, or story telling; exciting incidents and interesting characters by dramatization; important thoughts by stating them and by oral reading.

The choice of the beauty and the medium of re-creation need take only a few moments and should bring us quickly to the most important part of the lesson, the creative activity

by which **the pupils are to interpret the selection** and in doing so 'put its beauty together', each for himself in his own way and degree. First comes the discussion as to whether the choral recitation shall be unison or in parts, of the groups to take the parts, of the general effect the rhythm should have, of the pace, voice, inflection, we shall need to interpret it. For a dramatization we must plan the scenes, choose the actors, assign at least one outstanding characteristic to each character, and probably advise the actor as to how he may act it out. For oral reading, for which usually only a short passage of the whole should be used, discussion should bring out quite clearly the general effect to be aimed at and the best means, by voice, pace, and inflection of securing it.

Discussions, too, should be short, and bring us quickly to the **real lesson, the interpretation itself**. As soon as possible, even before the discussion is complete—it never is complete—get on to the activity. The teacher's setting and reading, the pupils' listening, choosing, and discussion has helped greatly to 'put the beauty together', but final appreciation waits upon the activity. Try the interpretation as planned, criticize, and discuss it again. Recite, or read, or dramatize again, and follow with more discussion. Continue alternating discussion and practice till a reasonably satisfactory result has been achieved.

In short, the modern teacher of literature to Elementary school children does not give formal literature lessons of the old fashioned type at all. She teaches instead choral recitation, dramatization, illustration, and oral reading lessons. She tells stories and reads aloud to her pupils and trains them to tell stories and read aloud to one another. She encourages them to illustrate the literature they read, and helps them to write poems, stories and plays of their own. In this way the imagination is stimulated, the habit of 'seeing wholes', of creating beauty in language, is established, the personality is developed, and literature becomes a living and lovely part of life.

The Steps in the Lesson summarized:

1. give setting
2. read aloud

3. choose the beauty
4. put it together briefly in word
5. choose the form of interpretation
6. interpret the piece in some form of creative expression.

ORAL READING

Perhaps a word should be added here about oral reading as a means of interpreting, or 'putting together' the beauty in literature. There is really only one reasonable reason for reading aloud and that is to entertain; reading for information is generally done silently. To read aloud well requires training and practice. Oral reading for the teacher, therefore, is of two kinds: **audience reading**, in which she herself, or a pupil, reads aloud to entertain the class, or a part of it. This should be permitted only to pupils who read well enough to entertain the audience. Good oral readers do not require oral reading lessons. They need only to be given as much practice as possible in planning and in interpreting those selections that the literature class has decided should be read aloud, in reading to the class, to a reading group, to junior pupils, and on programs.


For those pupils who are not yet able to entertain by reading aloud, there is the **practice lesson** in oral reading. The purpose of this lesson is to help the poor oral readers of the group to become audience readers. Good audience reading requires a number of simple, but definite, techniques. The wise teacher will give her poor readers regular drill in each of them in turn. When a pupil has mastered one, let him turn to another; when he has mastered all, or pretty well done so, he should join the audience readers' group.

The first technique the poor reader should acquire is that of reading *to* his audience, that is looking at them as he reads. This involves 'looking down to get an eyeful and looking up to say it'. This means 'phrase reading', a skill as important for comprehension in silent reading as it is for good expression in oral reading. Begin, if necessary, by requiring the pupil to glance down for one word and look up to say it. This makes very jerky reading, indeed it is not reading at all, just a reading 'drill for skill'. When he can look up after each word and find his place again readily, drill him


on two word groups, then on three, then on four, and finally on taking the groups as they come any size, in any order, as the sense requires. Children think this exercise fun, and it is surprising how quickly they learn, if kept at it, to read smoothly while looking most of the time at the audience. This 'look down to get it, look up to say it', exercise is effective also as a 'pacing' drill for children who read too fast.

The second technique required for good audience reading—it is first in importance—is correct grouping, that is putting together the words that belong together to make sense. Unless the reader can do this, the listener cannot follow him. This is the skill that the children acquire as the final phase of the 'look down, look up' drill.

The next step is to practise the skills that enable the reader to avoid monotony. There are several of these and practising them is fun. Changing the pitch of the voice is the simplest and funniest. For practice, make the voice jiggle up and down without regard to the sense; this makes everyone laugh. When the children have learned to control their pitch, settle down to practise making the voice rise and fall in each group as the sense requires. For example:



Jiggling: Poor old Pat got hotter and hotter.




According to sense: Poor old Pat got hotter and hotter.


One of the commonest ways of making audience reading, or speaking, monotonous is to make all the sense groups the same length and to place the climax (the point where the pitch of the voice is highest) in the same position in each group. As a rule, the poor reader places the climax, in poetry, in the middle of every line, in the prose phrase on the second last word of the phrase, e.g.

Here are four lines with eight successive sense groups all the same length and the climax placed in the middle of each line. Read in this way, it is so monotonous as to have little meaning and less interest. Compare it with the same stanza read with varied sense grouping.

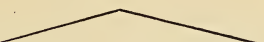
Monotonous




I'd like to be a lighthouse,



All scrubbed and painted white,




I'd like to be a lighthouse




And stay awake all night.


Interesting



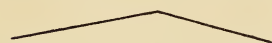
I'd like to be a lighthouse,



All scrubbed and painted white,



I'd like to be a lighthouse



And stay awake all night.

Practice in making the sense groups of different lengths and changing the position of the climax in each group is interesting. It consists in planning the number of groups and the position of the climax in each of them for a sentence or stanza and then letting each member of the class try to read it as planned. Or, let each member of the class try to read it in his own way, and the class decide which it likes best.

In modern reading and speaking, emphasis is given by the inflection of the voice and by the use of pause and stop, rather

than by the weight and volume of the voice as was fashionable among the elocutionists of fifty years ago. It is of first importance, in reading aloud, to make good long stops at the ends of sentences and of sections, for only so, can the listener, especially the child listener, follow the story. Dramatic effects should be simple and modest and are best achieved by the use of pauses before and after the dramatic word, sentence, or incident. Practice in doing this may be given in the same way as practice in varying the size and climax of the sense groups; plan the position of the pauses, then read to see how it sounds; repeat till a satisfactory result is obtained.

In reading verse aloud the children should be helped to see that all poetry has two rhythms: the verse rhythm which, if it is marked exclusively, gives a sing-song effect; and the thought rhythm which, if marked exclusively, gives the same sound as prose. Good reading of poetry brings in both rhythms, in proportion to the demands of the sense. A nursery rhyme, or a poem like the Pirate Don Durk of Dow-dee requires nearly all verse rhythm. Abou Ben Adam should be read marking the thought rhythm strongly, that is, it should sound almost, but never quite, like prose. Most poems require about half of each. The successful reading of any poem depends upon achieving a satisfactory compromise between the two.

The production of the voice, the crisp enunciation of ending consonants and a well rounded throat for the enunciation of vowels should be practised in the daily speech training lessons.

The remarks and suggestions made above for the improvement of oral reading apply with equal validity to story telling, choral recitation, solo recitation, dramatization and speech making.

Illustrations and further explanations of the suggestions made about teaching the literature of *Gay Adventurers* will be found under the headings of the different selections.

SPEECH TRAINING

Teaching literature in the modern way, that is by interpretive activity, involves much speech, and it should be good speech. Indeed, literature and speech are interactive; improving the pupils' speech raises greatly the quality of the interpretive activity, while constant practice in choral recitation, oral reading, and dramatization brings about steady improvement in speech. Most modern courses of study include instruction in speech training and many modern teachers include it on the daily program.

The speech mechanism is controlled by muscles which require constant practice to keep them fit; speech training lessons are, therefore, simply a special kind of physical training exercise. As such, and because many of them are amusing and all of them interesting, children usually enjoy them very much. Teachers sometimes complain that they weary of them, but that is easily overcome. Buy a new book, with new exercises, and the fun begins all over again. There are dozens of good books giving instructions and exercises, on the market. A list of useful ones will be found in the appendix E.

It is not possible here to deal with the subject of speech training in any detail, but a few general points may be useful to those teachers who have not been teaching speech, but who wish to make use of the suggestions given in this Handbook for the interpretive teaching of literature. Only a few, very simple instructions are necessary and any teacher who wishes to use them can do so, for each must, in any case, work out her own plan for dealing with each literary selection. No two teachers ever do, or can, or should, deal with it in exactly the same way.

The speech mechanism is made up of four parts: the thorax, or breath-box; the larynx where the voice is produced; the three resonance chambers (the pharynx above the larynx, the nasal chamber behind the nose, and the mouth) which enlarge and enrich the voice, making it audible; and the mouth which forms and enunciates the different sounds of the language. As stated above, all four parts are controlled by muscles and require constant exercise. The speech training lesson, therefore, is made up of one or two exercises for each of the parts, exercises in: breathing; voice

production including resonance; and articulation, that is lip, tongue, soft palate, and jaw exercises to give these parts of the mouth the precision and agility they need to form and enunciate the different sounds clearly. These element drills of speech should be followed by whole process practice combining the speech skills: practice in making a particular sound correctly and the recitation of a rhyme, tongue twister, bit of poetry, or prose involving that sound. These four types of exercise make up a speech training lesson. It should be given daily for ten or fifteen minutes to the whole class, or whole school at once.

Steps in the Speech Training Lesson

1. Class sits or stands in correct posture. Exercises in:
2. Breathing
3. Voice production and resonance
4. Articulation
5. Study of a sound
6. Speech practice

Good speech is speech that is heard with pleasure. It is audible, given in a pleasant voice, and in correct English. These qualities are attained by:

1. The freedom, ease and unself-consciousness which come from confidence, which comes from training. Nine out of ten faults of speech are caused by tension in some part of the speech mechanism. Tension is the result of nervousness in the present, or is a habit resulting from some past nervousness. For good speech, relax!

2. Good posture, sitting or standing: For good speech, sit with feet flat on the floor, back straight, with waist line drawn back, shoulders low, chest lifted, head high, chin level. Stand with feet firm and a little apart; back straight with the abdomen drawn back at the waist line; lower muscles firm, upper muscles relaxed, shoulders down, head high, chin level. The trick of good standing posture for speaking is that all the muscles of the body from the diaphragm down should be firm, while those above the diaphragm should be relaxed. This gives a firm base for the voice and makes for freedom and variety in the details of

speech. It takes practice to firm one set of muscles and relax the other, but the result in confidence and power of tone is well worth while.

3. Proper initiation of the tone. The voice is produced by the stream of air, that, exhaled from the lungs, passes over the vocal chords and makes them vibrate. The vibration of the chords is passed to the air above them which carries the vibration, or tone, to the ears of the listener. A good tone results from perfect synchronization of the exhalation with the movement of the vocal chords; that is the puff of outgoing air must reach the vocal chords at the exact moment when they are firmed for vibration. This happens when the breath is properly controlled for speech. For speaking we take a short quick inhalation and a long, slow exhalation, the breath going out with the words. We speak only on the exhalation.

A 'breathy' voice is caused by not bringing the vocal chords close enough together. Too much air gets through and forms a cushion of non-vibrating air round the tone, blurring it. To cure this, stop pushing or forcing, relax. Firm the throat without tensing it. Practise resonance, lip, and tongue exercises.

A harsh voice is caused by tensing the throat so that the small folds of skin in the cover of the larynx, called the false vocal chords, fold over the true chords. The stream of outgoing air causes the false chords to vibrate. As they are much coarser in texture than the true chords, they give off a harsh tone. A shrill voice is one that is placed high in the head. A nasal voice is produced by closing the nasal passages. All three are caused by nervousness and self-consciousness, past or present. To cure them, relax the tension in the throat, open the nasal passages, practise resonance exercises and produce the voice on the lowest note that is comfortable for the speaker. Your lowest note is your most comfortable as well as your most beautiful note for speech.

4. Proper reinforcement of tone. The diaphragm is the motor of the speech mechanism; all good speech rises from, and is controlled by it. Speak from the diaphragm. For conversational speech, keep the pharynx and mouth open and well rounded and use the nasal resonance chamber for the m, n, ng, and l sounds. For public speaking use all three

resonance chambers to give color, life and carrying power to all speech.

Exercises to develop each of these skills, and many others, will be found in any good book on speech training. *Practical Speech Training for Schools* by Rodney Bennett, is simple, cheap, and written for elementary school practice. See the appendix E for others.

CHORAL RECITATION

Choral recitation is the rendition of verse, or prose, by a group of people speaking in unison, or by a chorus with single voices, or small groups taking certain parts. It is as enjoyable as community singing and is a talent well worth cultivating for its own sake. It is also the best way to teach children, or adults, to enjoy the rhythm of poetry and of prose. It is the interpretive activity that the children use most often for interpreting the beauty of their poems.

Rhythm is the basic quality of literature, indeed of all the arts. It makes literature, literature, distinguishing it from current writing. Great literature, both poetry and prose, is rhythmic. Current writing in either prose or poetry is not rhythmic. Teaching children to hear literary rhythm prepares them to enjoy great literature.

Literary rhythm is the regular recurrence of a pattern of time and movement in verse or prose. The pattern is made up of elements some of which are alike, while others are different. If all the elements were alike, the result would be monotony. If all the elements were different, the result would be confusion. The rhythmic recurrence (the sameness) together with the pattern (the variety), makes harmony. Harmony is the golden mean between monotony and confusion; it has enough repetition to rest the observer and enough variety to keep him interested. The rhythms of poetry emphasize the sameness of the harmony; the rhythms of prose emphasize the difference and are, therefore, more difficult to hear. The rhythm in both poetry and prose express the feeling, or mood, of the piece, while the words give the meaning.

Rhythm is the beauty which all children, and most adults enjoy most in poetry. As it is a delight in itself, and inclines them towards good, and away from poor, literature, it is

important that they should be taught in school to hear and to interpret it. Ordinarily they need little teaching, for love of the rhythms of poetry is as natural as the love of dancing. Children will listen to a lullaby, or a nursery rhyme from babyhood, long before they are capable of following a story. All the teacher needs to do is to give them the opportunity and show them how to interpret the rhythms of their verses. They will supply the enthusiasm and reap the delight of it.

They should be taught in primary grades to hear the rhythms of verse, to keep time to it while the teacher reads and, by doing so, to learn to recognize the common types of poetic rhythm: marching, walking, riding, skipping, dancing.

Grades Four, Five and Six may learn to hear, identify, and use in writing their own verses, the four tunes of poetry:

The story tune (Iambic) "The wáy wás lóng, the wínd wás cöld:" la lá, la lá. la lá, la lá. It runs along, carrying the story.

The laughing tune (Trochaic) Twínklē, twínklē, líttle stár, lá la, lá la, lá la, lá la, or há ha, há ha. It is fun

The dancing tune (Dactylic) Dáíne gét úp and báke yóur píes, báke yóur píes: lá la la, lá la la, lá la la. You can waltz to it.

The riding tune (Anapestic) Ín á còttáge ín Fýfe, líved á mán and híis wífe, la la lá, la la lá, la la lá. It expresses excitement.

The choral recitation lesson is a literature lesson in which the interpretive activity is choral recitation. Like all literature lessons it is for pleasure and it should not be confused with the speech training lesson which is a formal, drill for skill, lesson. The choral recitation uses the skills developed in the speech training lesson, but the two are quite different and should not be taken together, although teachers often give a few 'warming-up' speech exercises, immediately before the class attacks the choral part of the literature lesson, as a singing teacher gives warming-up exercises to his pupil before he sings his aria.

Choral recitation is the activity commonly used by the class to interpret poems whose chief beauty is the rhythm.

After the setting has been given, the poem read aloud by the teacher, and the rhythm has been chosen as the chief beauty by the class, discussion should bring out the general effect of the rhythm, the feeling it expresses, its tune, and pace, the kind of voice that will best interpret it; the groupings of voices, parts to be taken by single voices, movements to be used, if any, in the choral. This discussion should be brisk and short. It need not be completed before beginning choral practice, for new points are sure to come up as soon as practice begins.

At first the teacher recites with the class, they putting in the words and phrases that they know, or can slip in with her voice. After two or three repetitions they will know the words pretty well and the teacher may begin to criticize. After each repetition, she should point out some improvement in tone, enunciation, word grouping, timing, pace, expression, or general effect and ask the class to repeat the recitation making the improvement. With a young, or inexperienced class, it is best to give one point at a time for improvement, working at it till it is fairly satisfactory. While doing this, the class will unconsciously have corrected some of the other faults. Ten minutes is probably long enough to work upon the selection at any one time, though the children will often wish to continue longer. In any case, return to it, for a few minutes each day, with reviews of other selections already learned. By the end of a week the class will have added the new piece to their choral repertoire.

SAMPLE OF A LITERATURE LESSON

SKYSCRAPER IS TO BE BUILT

Background:

Skyscraper is a modern 'free' verse poem. It lacks the music of meter and rhyme to which most of us are accustomed in poetry. It has music, but it is nearer to the long, striding, irregularly accented rhythms of prose, than to the ordinary rhythm of poetry. Like prose, too, the poem depends for its appeal more upon thought than upon feeling, though the structure and style of the verses do build up a strong emotion in the reader. The calling of the workers and the piling up of the descriptive phrases makes a fine climax

in each section, as well as the final climax of the whole in "The great light is lit". The music of the words and phrases hammers and clangs like a builder's symphony in modern music; the roar of them is like a modern factory running at full blast. The heaping up of words and phrases makes the poem look difficult, but it is not. While it is impossible to read the piece aloud without hearing the crashing music, the thought is simple and is repeated in each stanza.

City pupils may have seen a skyscraper, but country pupils are unlikely to have done so. The teacher, if he has seen one, will be able to describe it to the pupils. The picture shows a formalized one and will help the pupils to imagine the building in outline and in relative height as compared with other tall buildings. The pupils will be interested, too, in the small pictures of the workers, each at his task. These should be studied and discussed after the talk about the skyscraper.

Reading:

Before reading the poem to the children, the teacher should practise enunciating the names and key words clearly and reading the phrases together smoothly, so as to build them up to the climax she has chosen in each stanza. After the reading, have a short discussion about the effect the poet produces by her way of writing. Try to get the pupils to give a few words describing the sounds they hear in the poem, a few describing the feelings they have while they listen to it being read aloud. Then have them choose, and practise pronouncing, names and phrases in each stanza, trying to give them the sounds they suggested in their discussion. They should then read the poem silently once or twice, trying to find the main thought in preparation for:

Discussion:

As the noise of the builders makes it difficult for us to hear one another speak, so the crash of the words of the poem make us think before we can pick out the thoughts; but they are simple thoughts and plainly stated in each stanza, as: Architects, plan well; engineers make a firm foundation; architects call for materials from many places; derrick men do dangerous work exactly; riveters walk carefully, etc. When the pupils have chosen the thought in each part, help

them to put together the thought of the whole piece. Perhaps they will agree on something like this: Many men and many materials must work together carefully to make us all comfortable and safe.

Interpretation:

The poem is arranged for choral reading and it is effective if it can be read chorally, different groups taking the parts. It is not easy to do this, however, for the timing is difficult. Teacher and pupils may prefer simple dramatic reading, each member of each group reading a part of the group's speech. In this way each pupil will have only a few lines to read and will be able to practise them carefully. Help each reader to choose the climax of his part and to practise enunciation and phrasing until he can make his voice rise smoothly to his climax. The last stanza should, if possible, be read chorally.

SUGGESTIONS FOR TEACHING THE SELECTIONS

In making our suggestions for teaching the selections, we should like to say once again that we do not wish in any way to thrust them on the teacher. Each teacher will have her own ideas as to how the selections should be handled. That is as it should be. The following suggestions are intended only to be supplementary. If they fill in for the teacher the natural lack of information upon this point or that, and the lack of reference books to supply that information; the frequent lack of time to prepare settings and exercises that is inevitable in the life of every busy teacher; best of all, if these suggestions stir in the teacher's mind, other and better ideas than these—then their purpose will have been fulfilled.

We should like also to repeat that: the exercises in the **Handbook** are intended primarily for use in class (and additional seatwork); those in the **Workbook** for seatwork. The Handbook exercises provide material for element drill lessons in the reading skills (see page 8). In the lesson, the teacher presents the new skill and gives exercises for practice in acquiring it. In his Workbook the pupil both practices and proves that he has learned the skill presented.

It is not intended that the teacher should use all the exercises given on any one lesson either as element drills, or as additional seatwork, but that she should choose for each purpose those she thinks likely to be profitable for her pupils.

GAY ADVENTURERS

Preliminaries:

Boys and Girls of Grades Four, Five, and Six are all adventurers in a brave new world opening out before them, a world full of wonders, and with a thousand trails, each leading on to some new experience. Some view it timidly, some eagerly, but all must step out into it. Those who face it with happy confidence stand the best chance, for, as Shakespeare says, "The merry heart goes all the way, the sad tires in a mile O." So let us read about *gay* adventurers.

A period, or part of one, might well be spent by the class in examining the book as a whole and becoming familiar with its pages. It is hoped that the children will like the

cover illustration; a wild horseback ride, bareback, past a field of golden grain, where the mysterious, efficient combine is at work. Both grain and combine are the result of many an adventure in scientific experimentation.

The **end papers** in front of the book accent the spirit of the explorer and the pioneer, truly great adventurers. The explorer, his good ship now anchored, sets foot on Canadian soil, followed by his companions, confidently bearing the unfurled flag and uplifted sword. They are greeted suspiciously by the Indians.

In an untamed land, the pioneer hews out his homestead. A snug home is constructed of the sturdy trees, and stumps form a fence for the clearing. The settler confidently ploughs this small plot; his wife plants seeds in a new garden; for meat the family must still depend upon game from the forest. One of the family is seen bringing it in upon his shoulder. The Indians now seem resigned, for nothing will stop the flow of white men.

Here they come, ever westward, by Red River cart and covered wagon, scout riding ahead, on the look-out for danger. The roll of the first train across the prairies makes settlement assured. The vanishing buffalo give way to herds of cattle, and the jubilant cow-boy appears on the horizon.

Finally, confident in his power over the air, the adventurer invades the Northland, even to the sea-girt coast bordered by ice-floes, in his latest thrilling exploit uncovering another vast field of hoarded treasure. Perhaps the wise old owl, blinking in the tree top has always known of these secrets, only now being unfolded to the eyes of man.

The **end papers** at the back of the book might be enjoyed in the same kind of story-building discussion.

The **fly-leaf** repeats the title of the book. The full color plate of skiers in action is a picture for girls. How gay and dashing they look in their skiing togs, skimming down the long snow slope with the mountains piercing the background! Skiing is such an exciting sport, one which requires the true spirit of adventure as the many boys and girls who enjoy it know.

On the **title page** we meet our gay adventurers in Indian costume. With their dog they take to the trail and look forward eagerly to whatever lies ahead. This page gives us

the name of the Series of Readers, the names of the book, the authors, the illustrator, the publishers and the address of the publishing firm.

On the **Table of Contents** page we meet our two adventurers again, flyers this time, following the trail through the air, dog and all. A study of this page might begin with a reading of the titles of the chapters and some discussion as to the topics and which seem likely to be most interesting. A skimming of selection titles, might lead to some choice of those that sound adventurous, exciting. Illustrations and colored plates may be discussed. If the teacher wishes, she might give a brief Table of Contents practice in finding titles called out, the page on which the selection begins, and a race to see who can turn up the selection first.

THE FOREWORD

Background:

The people mentioned in the foreword to this reader came to Canada in a spirit of high courage, looking forward to the adventures before them in the new land. They were strong and brave and they helped to make Canada a strong, brave country. The name of the first chapter, like that of the book is *Gay Adventurers* suggesting to our young pioneers of the future the pioneer spirit of gallant courage. The teacher will find many opportunities to comment upon this spirit as the children read. She might introduce the reading of this passage by a brief discussion of the question 'Who were the first Canadians?' (The Indians.)

Purpose:

Read to find out where the white men of Canada came from, why they came, and what they brought with them.

Discussion:

The class might talk over some of the gifts brought by our forefathers and what gifts we have to offer our country.

Interpretation:

This will be the recognition and discussion of gifts discovered as we read through the book.

Assign Workbook exercise, pages 1 and 2.

CHAPTER ONE

GAY ADVENTURERS

Introduction to the Chapter:

Any bold spirit, interested in the world and willing to seek his fortune in it, is a gay adventurer. His fortune may not be worldly wealth. It may be, rather, a safe home for himself and his loved ones. It may be the place where he may do best the work he wants most to do. We Canadians should be stout ones. Our country provides every kind of opportunity and our ancestors had the spirit of adventure in their blood. Every man or woman who came originally to Canada came with the hope of bettering himself in his mind, and the love of adventure singing in his heart. This is true equally of those who have come throughout the years and those who come today. It takes a bold spirit to leave home, kin, and a known world, and to strike out alone in an unknown one. That bold spirit we have inherited, as our airmen and war heroes have proved.

Nor are they adventurers only who sail the seas and skies and fight with weapons, for men of ideas also take their lives in their hands, and there are few more persistent gamblers with fortune than the farmer. Moreover, adventurers are by no means always men and women. The gayest of them are the boys and girls who adventure continually in their dreams and frequently find themselves, in the real world, in very tight spots. Even plants and animals have adventurous members in their communities.

Every country has its bold and gay adventurers. Many of the stories in this book are about those of other lands, for it is important that our children should become acquainted with boys and girls elsewhere and see our Canadian gallants in their places among them. The stories, poems and plays here have been chosen to illustrate these facts.

The pupils will enjoy a few minutes' introductory study of the charming picture of two young adventurers that the artist has painted as a *frontispiece* to the chapter. The class

will easily guess what kind of adventurers these are (pirates), and be able to point out the different details that suggest their trade (costume, spy-glass, sword, flag, raft-ship, dagger in boy's belt, boxes of loot, etc.). Referring to the picture on the title page of the chapter, the pupils will be able to tell what symbol the young pirates should have on their flag, and whether or not they have the faces and true appearance of pirates. Discuss what they are looking at, what trail they are following, where they are going and what they are planning to do, what adventures might lie before them?

Give Reading Test 1, Workbook pages 3 and 4.

THE WANDERER'S SONG

Background:

The wanderer is the gay adventurer par excellence. This poem expresses the longing to go, to be free, that stirs all of us and drives the adventurous.

The poet, John Masefield, was a 'wanderer' from his boyhood. He ran away to sea when he was fourteen and worked as a sailor for years. His book of salt water ballads made him famous as a writer, so he returned to his homeland, England, and settled down to write poems, plays, and stories. His poems are so famous that he was made Poet Laureate, court poet of England. He has written also a number of famous plays and several excellent novels of the sea. His "Midnight Folk" is a good story for boys and girls.

Introduce the lesson with a brief discussion of travelling and its pleasures. Tell the pupils about Masefield and his wanderings. Then read the poem aloud to the class, stressing the swift, smooth, rolling rhythm of it, and marking the descriptive words of the fine picture of the harbor given in stanzas two and three.

Purpose:

Read to hear the musical rhythm and to see the pictures.

Discussion:

After the pupils have read the poem silently, have them read the first and last stanzas in chorus, aloud but softly, listening to the rhythm. By questions get them to describe it in single words as: quick moving, smooth, lively, etc. Help

them to hear that each line is made up of two long swinging beats of the six-eight rhythm, out and back, out and back, swift and smooth, like a sea wave; that there is hurry in it, and impatience, and delight. Then study stanzas two and three, and put together the picture of the harbor to which the wanderer comes: its size and shape, its dock and ships. Have the pupils try to imitate the mewing of the gulls, the slap of the water against the sides of the wharf and the boats. Have them choose the phrases they like best and recite them, and choose the form of expression they wish to use in interpreting it: solo reading, choral recitation, or illustration.

Technical Skills:

Little Dictionary words are:

foresail	ketches	yawls
anchorage	hooker	tide
capstan	warping out	hulls

Have the pupils look up these words and talk over their meanings to clarify their ideas of the sea, the harbor, and its ships.

Interpretation:

The poem is probably most effective when read or recited by individual voices. It represents a single person speaking. But it is effective also when individuals speak the first three lines of each stanza, the chorus giving the last line. In any case care should be taken to bring out the fine vowel music, the crisp ending sounds, while the pace is kept fast and smooth, and the tone lively. Study the thought units to prevent monotony by varying the position of the climax word in each group.

Activities:

1. Have the children collect as many sea words as possible, writing them in their Reading Activity Books.

2. Draw a picture of a boat. Mark the following parts: hull, foresail, capstan, hooker, fore, aft, stern, bow, starboard, larboard, jib, mast.

3. Look up the story of "The Skuzzy" in *Young Explorers*. Compare the meanings of 'warping her along' and 'warping out'.

A GLINT OF YELLOW

Background:

Here is a story of India. Even this far-away country has sent some of her people adventuring to Canada. Introduce the lesson by talking over what the children know about India. Some of them may have seen finely wrought metals, brass bowls or trays, embroidered linen, finely woven rugs or tapestries from India. Those living in British Columbia will have seen Hindu men wearing turbans, and black-haired, black-eyed women and girls wearing saris of different colors, and bracelets and anklets that tinkle as they walk.

Show a map of the world and point out the location of India. Let the class estimate its distance from Canada, what routes we might take to go to it, and how long it would take to get there. Ask for the names of animals that live in India. The elephant will probably be mentioned, possibly the tiger. Bring out the point that the tiger is a very dangerous animal, killing people and destroying property.

Ask also what we buy from India. The pupils will probably know that we get much of our tea from this country. Tea is grown on large plantations. The owners of these plantations are very particular when the leaves are picked, allowing only the buds to be picked as they appear. The buds are picked about thirty times a year. High grade plantations allow only one leaf and one bud to be picked from a plant at a time. Orange Pekoe tea is made up of the smallest leaves and a few buds. As children, with their small hands, do most of the picking, the tea bushes are usually only about thirty inches high.

Study the pictures in the story: Moti looking in at the window. What is he looking at? Why is he looking so intently? The story will tell. In the picture of the tea plantation, note the low tea plants, the tall baskets of picked tea, the fierce snarling and cruel look of the tiger, the expression on Moti's face. Is he afraid? Is there any other expression in his face besides fear? What is it?

The children may perhaps be interested to know that Miss Burglon who wrote this story has lived in many foreign countries, that she is very much interested in boys and girls and sent this story especially for this book.

Vocabulary Setting:

Pronounce these words with the pupils and explain their meanings.

Mem Sahib	Used in speaking to married white women.
Bara Sahib	A big gentleman—a chief or foreman.
anna	A piece of money worth two cents.
rupee	A piece of money worth almost thirty cents.
jute	A plant, the fibres of which are used in making cloth or rope.
mulberry	A tree bearing fruit something like a blackberry. In India the leaves of this plant are used to feed the silk worms.

Little Dictionary words are: lorry, siesta.

Have the pupils look up these words and talk over their meanings.

Purpose:

Read the story to discover how Moti showed himself to be brave and resourceful.

Discussion:

Have the pupils give their answers to the 'purpose' question. Discuss the other parts of the story, the parts played by the baby, Juman and Sukur, and the stranger. Choose a word or two to describe each of them. Review the ferocity and danger of tigers. Identify the main incidents of the story (the book, the stranger's offer, the catching of the tiger, the reward). Which is the most exciting incident, the climax? Conclude with general questions, e.g. What was the 'Glint of Yellow'? How would you feel if you saw a 'Glint of Yellow' through the trees? Why did Moti not like to hear the baby cry? What was the very bravest thing Moti did? What did he buy with his prize money? Why did he want a book so badly? Which would you have chosen, candy or the book? Why is 'A Glint of Yellow' a good title for this story.

Interpretation:

Choose the part of the story the class likes best for oral reading practice.

Increasing Comprehension Skills (pupils work with books open):

- I. Selecting relevant facts:** Read the sentences below. Select the ones that tell the good qualities of Moti. Write them in your Reading Activity Book.

1. He was very fond of books. 2. He went to the bazaar to see if the book was still there. 3. He did not want the baby to come because he did not like him. 4. He went back to his work before the sun became too hot. 5. He did not laugh at the hunter even when he knew he was making a mistake. 6. He did not try to save the baby. 7. He yelled so that the tiger would see him and run after him. 8. He did not think of the reward. 9. He spent his money for candy. 10. He bought the book with the money. 11. He would buy candy for his friends if there was any money left.

- II. Discuss meaning of phrases** such as: (to be done orally)

1. No matter how one turned, the tail was still behind
2. stalking about
3. tore himself away from the window
4. There was a weak note in his voice
5. cast caution to the winds
6. filled his being with panic
7. tripped the gate.

- III. Predicting Outcomes:**

Write the best answer.

*Indicates the correct answer.

1. If Moti had gone to the tea garden first . . .
 - (a) he would not have seen the book.
 - (b) he might have been eaten by the tiger.
 - *(c) he would not have known that a stranger was looking for a tiger.
2. If Juman had not taken the baby with him . . .
 - (a) Moti would have felt much happier.
 - *(b) the tiger might not have come to the garden.
 - (c) they would have enjoyed the ride in the lorry.

3. If Moti had not tried to save the baby . . .
 - *(a) the tiger might not have been caught.
 - (b) Juman and Sukur would have been sad.
 - (c) Moti would have stayed in the village.
4. If the tiger had not been caught . . .
 - (a) the baby would still be crying.
 - *(b) Moti would have not had his book.
 - (c) Juman and Sukur would buy candy.

IV. Finding Proof:

Read the part of the story which proves that your *best answer* above is correct.

V. Arranging Events in Sequence:

Write these sentences in the order in which the happening occurred.

(a) Moti ran through the trap to escape from the tiger. (b) Moti bought the book that he wanted with the prize money. (c) The man in the white hat was looking for tigers. (c) Moti went to the village to look at the book. (e) The tiger heard the baby crying and came after him. (f) The men set the trap in the tea garden. (g) When the tiger ran into the trap, he tripped the gate.

1 (d); 2 (c); 3 (f); 4 (e); 5 (a); 6 (g); 7 (b).

Assign Workbook exercise, pages 5 and 6.

Increasing Technical Skills:

- I. From the list below select the words which describe the tiger:

glint	stab	padded	chew
gnaw	booth	prowling	clump
panic	caution	footfalls	snarling

- II. The prefix 'out' is often combined with other words to make compound words. Sometimes the meaning is an exact combination of the two words. At other times the meaning of the combined word is altogether different.

From the following list of 'out' words choose those whose meanings have not been changed:

outrun	outrage	outside	outlive
outgo	outpour	outnumber	out-of-date

Assign Workbook exercise, page 7.

Activities:

I. The story might be made into a little play of four scenes:

1. Sikur, Juman and Moti meet at the bazaar.
2. The boys meet the Englishman who wishes to catch a tiger.
3. The flight of the tiger (silent action).
4. Moti receives his well deserved prize.

II. Draw the trap, or make a model of it.

III. Read the story 'Totarem' by Irene Mott Boze.

WHERE IS TITO?

Background:

Show the class a map of North America and the country of Guatemala. They will notice the sea at one side with the mountains at the back. Ask them whether they think this country would be a hot country, a warm country, or a cold country. A number will know that because this country is near the equator it will be a warm country. Tell them that the lowlands near the sea are very warm, moist, and unhealthy. Chichicastenango is high in the mountains where it is much cooler and very much healthier. When workers on the plantations of the lowlands are ill, they come to Chichicastenango to be made well in the pure mountain air.

"Chichi", as it is often called, has been a great market city for many years. Sunday is the special day, and on Friday and Saturday, the roads leading to "Chichi" are crowded with people bringing their produce to market. Many wear the costumes described in the story, but many others are also to be seen for each district has its own distinctive costume. Study the pictures carefully to see what these costumes are like and compare them with the written descriptions of them on page 13 of the reader.

Vocabulary Setting:

During the preparation for reading, the actual reading of the play, and the discussion, the proper names and the foreign words in the story will be written on the blackboard by the teacher to enable the children to associate sound and symbol. In this lesson as in all others in this Grade Five book the teacher will be able to find the new words in the back of the reader. She should test her class to find out how many of these she needs to teach.

Little Dictionary words are:

Chichicastenango	registration	sombrero
tortilla	marimba	

Have the pupils look up these words and practise pronouncing them by the vowel and accent marks. Discuss their meanings with the class. Understanding them will enrich the interpretation of the play.

Purpose:

Read to enjoy the play and to learn interesting things about the people of Guatemala.

Discussion:

As the pupils will certainly be laughing over the fun of the play, talk over the fun first. What is the funniest thing in it? (Tito, of course). Are all pigs funny? (Rather; they have funny shapes, squeals, and actions). What is especially funny about Tito? (His mischief—like a small child out of one thing into another). What are the different funny things Tito does? Why are they so funny?

Help the pupils to see how the fun is built up by adding one funny happening to another: Tito breaking the blue pot and eating the tortillas; Tito almost eating Nano's corn; Tito eating the registration card; and the climax; Tito setting off the firecrackers! Get them to characterize in a word or two each of the characters: Diego, how old is he? What does he look like? What kind of boy is he? Choose two or three words to describe Petrona, the mother, the father. This will help those who are to read or to act the parts. By question try to get the pupils to appreciate that part of the fun is made by the way the people in the story fuss over Tito.

When the story and characters have been dealt with, discuss the background of scenery and people in scene one, scene two, scene three. Help the pupils to build up a mental picture of the scene in the market place: the background of trees and houses of colored plaster, the dust and sun. The women in their bright costumes balancing on their heads broad baskets filled with different things, even chickens; the men with heavy wooden frames, fastened to their shoulders by a strap over the forehead and round the shoulders; traders from nearby carrying live chickens or turkeys by the legs, the head dragging and protesting; people straightening their clothes and putting on their sandals now that they are in town; people talking, laughing, shouting, eating. And, of course, there will be many spotted pigs looking just like Tito and behaving not one bit better. Tourists have taken these pigs home with them for pets, but they are usually glad to return them in a short time.

Increasing Comprehension Skills (use books):

I. Note Details:

1. List the names of all the characters in the play.
2. List the costumes that will be needed.
3. List the properties that will be needed.

II. Make Judgments:

A matching exercise; put the right costume by the person who should be wearing it.

1. Petrona—a black and white spotted skin.
2. Diego—light blue skirt and orange blouse.
3. Tito—black breeches, purple shirt.
4. Mother—black braids woven with strips of bright red, and little silver bells tied to each braid.

III. Select Relevant Facts:

Below is a list of the bad things Tito did. 1. Find the bad thing that caused all the sadness. 2. Find the thing which seemed very bad at first, but which turned out to be good.

1. broke the blue pot. 2. ate the corn shoots. 3. chased the sheep. 4. bit the turkeys. 5. ate the registration card. 6. ate the tortillas. 7. nipped the lady. 8. jumped into the fireworks.

IV. Choose Relevant Material (what they took to market):

On the left side of a page in their Reading Activity Books, have the pupils list the names of the people in the story. Then, beside each name write what he, or she, carried to market.

<i>People</i>	<i>What they carried</i>
Father	himself
Mother	sacks of corn in a frame
Petrona	flat basket with cloth and turkeys
Tito	wool
Diego	flute
Nano	sleeping mats and blankets
Paulo	flat basket with cloth and turkeys
Huni	wool
Mario	marimba

V. Arrange events in order of happening in each scene:

1. At home on the farm. 2. Camping by the lake. 3. At the market place. 4. The last day of the fair.

Directions: Use your Reading Activity Books, a page for each scene. Under each scene write the events that happened in that scene. The numbers of the sentences belonging in each scene may be written if the teacher so wishes.

1. Father is packing the large wooden frame.
2. The family decide that Tito must be sold.
3. Nano and Paulo brought their music.
4. Tito ate all the tortillas.
5. Diego and his family put up their booth near a banana tree.
6. The registration cards were packed in a string bag that father wore around his neck.
7. Tito set off the fireworks.
8. The guard left the prison and all the prisoners escaped.
9. The family took Tito home with them because he had set the father free.
10. Nano and Huni brought their wool.
11. Diego helped father off with the frame and rubbed his back for him.

12. The father had to go to jail.
13. Many people were watching the procession.
14. Tito ate father's registration card.

VI. True - False Test. (Fact, Fancy, Opinion):

1. The family were going to the market in Chichicastenango. (True)
2. Diego had to stay at home with Tito. (False)
3. This family was very hard working. (True)
4. This family was a rich family. (False)
5. The journey to Chichicastenango was a hard one. (True)
6. These people were friendly and kind to each other. (True)
7. They had many friends. (True)
8. They were sad and did not enjoy the journey. (False)
9. The children were fond of their father and were sad when he had to go to jail. (True)
10. No one liked Tito. They tried to give him away. (False)

VII. Find Proof:

Find the parts in the story that prove your answers to questions 3, 4, 5, 6, 7, 8, 9, 10.

VIII. Reading to follow directions:

The Camping Place:

Draw a circle for the lake. If there are trees around the lake draw six leaves near the lake. If there are no trees put six o's by the lake. If Mother and Petrona are carrying the cooking pots, draw a fire, but if Father is carrying the cooking pots draw a picture of Tito. If Diego carries Tito draw a registration card. If Diego carries a blanket write the numbers to 10.

At the Market Place:

If the booths are round make a circle. If the booths are square draw a square. If the market place is noisy draw a drum, but if the market place is quiet draw a little mouse. If the sides are made of banana leaves, draw a banana, but

if they are made of coconut leaves, draw a coconut. If the family sell anything at the market draw a dollar bill. If they do not sell anything draw an empty purse. If Tito saved them draw a barrel, but if he did not save them draw some fireworks.

Increasing Technical Skills:

- I. For skimming practice, direct the pupils to:
Read pages 14 and 15 rapidly to find the phrases that tell of all the wicked things that Tito did. See how quickly you can read and how many of them you can find.
- II. For eye-ful phrase reading (look down to see, look up to say), have the pupils read phrases from pages 22, 23, 24, e.g. with a procession and fireworks; on the stone steps; with the rockets; nipped by Tito; terrific noise; run for shelter; behind a barrel; in all directions; the noise lessens; laugh and laugh; carrying Tito.

Interpretation:

Teacher and pupils alike will be almost certain to wish to act this play. If the class is large enough, it might be divided into four groups, each group to be responsible for one scene of the play. If it is not desirable to present the whole play, a small group might do the favorite scene.

The actors may read their parts, give the speeches in their own words, or learn them by heart and give them as in a proper play, as they prefer, or the teacher thinks most profitable for them.

The scenery may be merely representative, made from the furniture in the schoolroom. Or, the background for each scene might be painted on a large piece of building paper, tacked on a frame, and placed behind the actors. Or, if the teacher wishes to stress the learnings about Guatemala, full scenery and costumes might be prepared. The final scene in full costume is very pretty and colorful and may be made very educational.

After the play has been introduced, read, and discussed, further work in preparation should be done in study periods, or if a complete performance is planned, in enterprise periods.

Activities:

If the books are available, the children would enjoy these stories of Guatemala: *Cedar Deer* by A. Burbank; *Children of the Fiery Mountain* by M. Connor; *Boy With a Parrot* by Elizabeth Coatsworth; *Panchita, a Little Girl of Guatemala* by D. Goetz.

WE BE THE KING'S MEN

Background:

Napoleon Bonaparte was, as everyone knows, the French conqueror of Europe in the late seventeen and early eighteen hundreds. During twenty years of war he overran most of his neighbor countries, as well as Italy and Egypt, and was defeated at Moscow by the burning of the city and the long march back through the deep snow and bitter cold. Britain led Europe against Napoleon, as she led the world against Hitler, defeated him, and confined him on the Island of Elba. He escaped and gathered his army for another trial of strength. He was again defeated, at Waterloo, and remained a prisoner on the island of St. Helena for the rest of his life.

During the long years of the Napoleonic wars, the world lay in dread of the conqueror. Mothers quieted children with the threat that 'Bony would get them'. At the height of his power he collected boats along the French coast to invade Britain. All along the south shore of England great piles of wood were heaped on all convenient heights ready to be lighted as beacons to rouse the country at the approach of the French. The men and boys of the south constantly marched and drilled to hold the invaders at bay until the soldiers could arrive. Bands of men marched from the north and west to defend the land. "We Be the King's Men" is a song written for these troops.

Purpose:

Read to enjoy the poem and to choose or to compose a tune to which to sing it. In preparing to read the poem aloud, the teacher should note that the metrical tune is trochaic, that is, the emphasis is on the first syllable of most of the metrical feet. The trochaic is the 'dancing tune' and it gives a gay, lively, almost dancing effect to the marching

step. As the rhythm is the chief beauty of the poem, in her first reading aloud to the listening class, she should mark it strongly, but not so as completely to obscure the amusing phrases and thought.

Discussion:

Having heard the poem read, the pupils will be ready to say they 'like best' the rhythm, or tune, and to beat time to it as the teacher reads the poem a second time. When they have beaten out the tune once or twice, they will have discovered that the accent comes on the first syllable and be ready to work out the tune pattern: four beats light, in double march time followed by two beats, heavy, in single march time. (l111--; l111--; l111; l111; l111--; l11). The right fol-lol should end on a rising note.

Now the class may read the poem in chorus, marking the verse rhythm to bring out its fine marching quality, the quick, regular tramp, tramp of the soldiers' feet. Discuss the attitude of the men. Are they afraid of 'Bony'? What is their attitude towards him? (gay defiance, good natured laughter.) Discuss the arrangement of the voices for choral recitation given in the text. Plan a different one. Discuss the kind of tune that would suit the piece.

Interpretation:

Try out the choral arrangement. Working from that, compose a tune for the piece and sing it, or fit a known tune to the marching rhythm of the poem. The pupils may prefer to invent their tune without the preliminary choral work.

YOUNG SNOOKY

Background:

This story brings us back to Canada and the trapping country of northern Saskatchewan. Have the children find this region on the map. Discuss such questions with them as: How would the people travel in this country? Are there any railroad lines? At what time of the year is trapping done? Could boats be used then? How do you think trappers would travel when they visited their trap-lines?

If the class has read "Young Explorers" they will have been introduced to trapping in the story of Nehemiah

Teaboy. That story tells of Indians doing their trapping in a very simple way. In "Young Snooky" the methods are much more modern. Bob lives at a Hudson's Bay Post. His father is the Hudson Bay factor. Their trapping business is a large one. Many trap-lines are operated. The furs are picked up by a plane from Prince Albert.

Vocabulary Setting:

- I. Put the names of the people in the story on the blackboard, so that the children may refer to these when they are doing their comprehension test: Bobby, Steve, Joe, Black Pete, Snooky, Fancy.
- II. Put all the place names on the blackboard. Find as many of these as possible on the map: Crooked River, Bear's Point, Prince Albert, Saskatchewan.
- III. Little Dictionary words are:
marche wolverine cached
outpost detoured

Have these words looked up. Some of them will give practice in selecting the right meaning for the sentence. Where such words occur they should be referred to again after the story has been read.

Purpose:

Pupil's: To enjoy the adventure of the boy and his dog.

Teacher's: To determine the rate of reading of each child in the group. To determine how well the children in the group understand what they read.

Directions:

As this chapter will be read during the first month or six weeks of school the standard rate for Grade Four could be used. This is 150 words per minute. There are approximately 1500 words in the story so the time allowed would be 10 minutes. The teacher will tell the children to read along at their own speed, and when she says 'Stop' they are to make a circle around the last word that they read. Any that finish before the time is up will raise their hands and the teacher will note the time of these rapid readers. The children who read too slowly are the ones who need special attention. The teacher will need to discover why they read

slowly and give them special remedial work to correct their difficulties. See suggestions on pages 30 - 38 of this book.

Comprehension Test (with books open):

1. Who was a keen trail dog? 2. Who had a big husky for a playmate? 3. Who was Bob's father's assistant?
4. Who was bringing the furs from the Crooked River post? 5. Who was sent down the river? 6. Who was a greenhorn? 7. Who came back to get Bob? 8. Who was huddled over his sled? 9. Who rubbed Joe's feet with snow and then with lard? 10. Who was the new driver on the Crooked River trail? (Snooky; Bobby; Joe; Black Pete; Steve; Joe; Snooky; Joe; Bob; Bob.)

Of the Grade Fives to whom this test was given, the Good Readers Group had comprehension scores of 90 to 100 per cent; the Remedial Group averaged 80 per cent.

Discussion:

The purpose of the discussion should be to bring out the courage of Bob and Snooky. Describe the day on which Bobby had his adventure, the intense cold, the deep snow, the snow still drifting. How did Snooky tell Bobby what he wanted? Why was it dangerous for Bob to go off without telling his father? Why did Bob do this? What was the trapper's sign of distress? What did Bob do to show that he knew how to combat the dangers of the North? What did Snooky do to help him? What reward of bravery came to both boy and dog? Do you think they deserved it? Do you think Bob's father would worry when Bob was driving Snooky? Why not?

Assign Workbook exercises, pages 8 and 9.

Increasing Comprehension Skills:

I. Choosing Titles:

Choose the title that would be the best for this story.

1. A Long Trap Line.
- *2. A Brave Boy and His Dog.
3. A Greenhorn Trapper.

II. Finding Proof:

Write three sentences which prove that your answer is correct.

III. Making Notes:

1. Tell three things Snooky did to persuade Bob to go with him.
(a)
(b)
(c)
2. Tell four things that Bob did after he found Joe.
(a)
(b)
(c)
(d)

IV. Listing Main Points:

- (a) Write three things that Bob did that showed he was brave and resourceful and able to drive a dog team.
- (b) Write three things about Snooky that made him a good sled dog.

V. Find Proof:

Read to the others in the group the parts of the story that prove the truth of your statements under (a) and (b) of IV.

Increasing Technical Skills:

1. Look through this story. Find all the words containing the prefix 'out'. Add these to the list you made in your Reading Activity Book after reading the story 'Glint of Yellow'.

2. Discuss the meaning of the compound words:
shoepack; greenhorn.

3. Divide these words into syllables. Refer to the principles of syllabication in your Reading Activity Book.
huddled; blizzard; husky; hauling; assistant.

4. These words are spelled phonetically as they would be spelled in a dictionary or glossary. Write the phonetic spelling. Beside each word write the correct spelling using your Reader as you do so.

hich; ser cu lā'shun; slā; kash

Assign Workbook exercise on page 10.

THE PIRATE DON DURK OF DOWDEE

Background:

Don Durk is the gay adventurer with an extra dash of danger spiced with wickedness. He is the type and epitome of all the pirates of romance as seen through the eyes of boys and girls and, indeed, of stay-at-home grown-ups as well. His appearance is glamorous, wicked but charming, a 'Laughing Cavalier' of pirates; his actions sum up those in the 'Book of Pirates'. He is a gay, bold, swashbuckling rascal. The rhythm is delicious, running on elfin feet, quick, smooth, yet tripping with gay little runs and fancy steps. It accommodates itself perfectly to the amusing phrases and dashing picture, and perfectly expresses the thought: 'We disapprove of his wickedness, but still are charmed by the gay, glamorous, exciting adventurer.'

Introduce the lesson with a brief discussion of pirates, recalling any stories of pirates that the children have read. Explain, or by question bring out, that from very early times pirates have raided coasts and shipping, carrying off quantities of treasure which they are supposed to have buried in lonely islands under signal trees, marked with skull and crossbones. Even today men fit out expeditions to dig on Oak Island off the coast of Nova Scotia where Captain Kidd, one of the most famous of pirates, is supposed to have buried his treasure. Mention 'Treasure Island' by Robert Louis Stevenson as a great pirate story which they would be sure to enjoy.

Read the poem aloud while the pupils keep their books closed and try to visualize the picture. Read gaily, smoothly, with plenty of variation in the pitch of the voice and emphases on the right phrases.

Purpose:

Read aloud in chorus to get the feel of the rhythm and the phrases, and then silently to visualize the picture again.

Discussion:

Choose words to characterize the rhythm; then put together the details of the picture of Don Durk, beginning at his hat as the poem does. Choose and practise repeating the most amusing phrases. Consider Don Durk's character. Is it right

to admire a wicked person? Can wicked persons have admirable qualities? Is there some good in everyone?

Interpretation:

Choose a form of expression by which to interpret the poem. It lends itself to solo or choral reading, or choral recitation. A group might do the dramatization while one pupil, or a group, recited the poem.

BIG FOOT

Background:

Here is a story of an animal that was a 'gay adventurer'. The snowshoe rabbit is found in the high interior of British Columbia. "The huge cushions of his feet are covered with soft, pale yellow fur that acts as a kind of snowshoe. The thick fur of his body is light brown next the skin, but white on the surface. This fur is as soft as down and is shot with delicate pencil marks of black. His huge ears are edged in velvety black. Snowshoe rabbits are very lovely indeed. Introduce the lesson by a few questions as to what the pupils know about rabbits and tell them we are going to read about a different kind of rabbit.

Vocabulary Setting:

Little Dictionary words are:

withes, thongs, browse

Have the pupils discover also the meaning of impudently from the word impudence.

Purpose:

Read to find out what the snowshoe rabbit is like, how he lives, how he outwitted the coyotes, and why we call him a Gay Adventurer.

The pupils should read the story silently, the teacher helping poor readers.

Discussion:

Discuss the topics mentioned in the purpose. Referring to the text for words and ideas, build up first 'The Scene': ring of mountains round, the high slope with snow above and earth patches below, grey moss and willow scrub. Enter the hero: choose words that describe him (the

teacher might here add what she wishes from the background note), and discuss his actions, his problem (to hide his feet), his advantage (wits). **Enter the villains:** (the coyotes): choose words to describe them: size, color, form, character, advantage (speed). Then build up the story: the rabbit sees his enemies, mushrooms for supper, coyotes scent rabbit, the coyotes' three tricks to lure him out, enemy outwitted, the secret of hero's escape. Having talked over these points, the pupils will be ready to tell why the snowshoe rabbit is a 'Gay Adventurer.'

Increasing Comprehension Skills (with books open):

I. Understanding phrases of unusual meaning: Have the pupils write the following phrases in their Reading Activity Books and opposite each write its meaning, chosen from the list below:

Phrases: 1. timber line; 2. browse of the willow trees; 3. deadline of snow; 4. willow and aspen withes; 5. crevices of the mountain; 6. enemy came pell-mell.

Meanings: tender shoots of willow that are good food for animals; a line of snow past which it is not safe to go; cracks in the mountains; head over heels in a disorderly way; a place on the mountain above which trees do not grow; a branch of willow or aspen that is used for tying things together.

II. Make Judgments:

(a) List in your Reading Activity Book phrases that describe the rabbit, e.g. was not very swift . . . disliked travelling far . . . mule deer's ears . . . plump body . . . pepper and salt color . . . large white stockings . . . gray ears lined with pink . . . conspicuous as a fly on frosted cake . . . raising and lowering his ears . . . had no burrow . . . slept on a form.

(b) List phrases that describe the coyote, e.g. pack began yapping . . . yelling for help . . . screaming all sorts of threats . . . sneaking up the slope . . . yelped furiously . . . tearing up the hill . . . turned tail and trotted off.

(c) List phrases describing the country, e.g. pure snow fields sparkling in the sun . . . earth was flecked and

streaked . . . grey moss . . . wind swept rocks . . . quaking aspens . . . crevices of the mountains . . . pepper and salt earth . . . gap in the evergreens . . . clump of aspens . . . flat level country . . . flat white expanse . . . vast snow field . . . tiny tips of tall evergreens . . . baby pine trees . . . a squawberry bush . . . willow and aspen withes . . . new herbage . . . a running stream . . . etc.

III. Make Inferences:

The clever trick that Big Foot played on the coyotes was:

- (a) to lead them round in circles.
- (b) to sit and grin at them.
- * (c) to put a deep snow-filled valley between himself and the coyotes.

IV. Choosing Titles:

Which of the following would make the best title for this story?

- (a) Rabbits and Coyotes
- * (b) Saved by his Big Feet
- (c) Big Foot and his Enemies
- (d) Winter in the Mountains

V. Predict Outcomes:

What do you think would have happened if:

- (a) Big Foot had had feet like those of the cotton-tail rabbit.
- (b) the coyotes had continued across the level field of snow?
- (c) it had been a mountain lion pursuing Big Foot?

VI. Collect Facts:

Which does not belong?

1. The food of the snow-shoe rabbit consists of:
 - (a) aspen bark
 - (b) mushrooms
 - * (c) evergreen twigs
 - (d) willow twigs
2. Big Foot found it amusing to be chased by:
 - * (a) coyotes
 - (b) a lynx
 - (c) a mountain sheep

VII. Distinguish between fact, fancy and opinion.

(TRUE OR FALSE)

1. Big Foot's ears were as keen as those of a mule deer. (True)
2. Big Foot's feet troubled him in the spring. (True)
3. He gathered his feet well underneath him when he rested, to keep them warm. (False)
4. Big Foot was pursued by a pack of wolves. (False)
5. Big Foot skipped across a level white field of snow to reach home quickly. (False)
6. The coyotes ran across the level white field after him. (False)
7. Small evergreens dotted this level expanse. (False)
8. The snow was a hundred feet deep on the level white field. (True)
9. It was magic that stopped the coyotes within 20 feet of Big Foot. (False)
10. The coyotes were furious because they did not know about the trick that the snow-shoe rabbit plays on its enemy. (False)
11. The snow-shoe rabbit feels safe in its burrow when it's asleep. (False)

—Assign Workbook exercise on pages 11 and 12.

Increasing Technical Skills:

I. To give practice in the diacritical markings that are used in the Little Dictionary. The only markings used in *Gay Adventurers* will be the syllable divisions, the long vowel sound, the short vowel sound, the accent mark.

The long sound of the vowel is shown by a straight line over the letter. When a vowel is long it says its own name. Pronounce each of these words. Note the long mark over each vowel.

cāne sēen pīne crīed cōld tūne

II. The short sound of the vowel is shown by this mark ʊ. The short sound of the vowel *a* is the sound of *a* as in the word cat. The short sound of the vowel *e* is the sound of the letter *e* as in the word hen. The short sound of the vowel *i* is the sound of *i* as in the word pin. The short sound of *o* is the sound of *o* as in the word hot, and the short sound of *u* is the sound of *u* as in the word cut. Pronounce each

of these words. Note the marking of the short vowel sound over each word.

tăp tẽn sīt tǒp hũt măt pẽn

III. Put the following words on the blackboard. Have the children read them, and then write them in their Reading Activity Books putting in the long and short vowel marks.

rīde rīd păn pāne tẽn tēen tǒt tōte
hũt cūte tǐp shīne shǒt slōpe mẽn mēan

Assign Workbook exercise on page 13.

Activities:

I. Draw, or paint, a picture of the rabbit with the coyotes not daring to come near him. Try to make the rabbit look very innocent. Or, the class might enjoy painting a frieze of the snowshoe rabbit in the different incidents of the story.

II. Look in the Supplementary Book List, and in the library, for other stories, or books about rabbits.

ROBINSON CRUSOE'S STORY

Background:

This poem is nonsense verse, clowning with words instead of with actions. The understanding and taste for mental humor, that is humor expressed in words, develops later than the appeal of physical humor, but nonsense verse is the simplest form of it and one that most children enjoy.

Robinson Crusoe's Story is a particularly 'clownish' poem, but it has also a mental point. It is a far-fetched parody on the original Robinson Crusoe story, laughing at the extreme smoothness, ease and success with which the real Robinson managed his life on the island. This effect of neatness and success is an important part of the appeal of the great story, but it does lend itself to friendly satire such as that in the poem. The teacher will hardly be able to point this out to Grade Five, but it will enhance her own appreciation of the verses.

She might introduce the lesson by telling the pupils a very little about the original Robinson, Alexander Selkirk, who really was cast away on an island off the northeast coast of South America and lived there, at first alone, and afterwards with a native man, Friday, for years. He built a house, tamed

goats, made clothes and prepared food for himself, all most skilfully. At last a ship came and rescued him and he returned safely to his home in England. Tell just enough to make the children wish to read the book, and to be able to conclude by saying that the poem is a joking account of what the author would do if he were cast away as Robinson Crusoe was. Explain next that the poem is nonsense, that is, clowning verse, and discuss briefly what the pupils know of clowns. Bring out the point that they make fun in circuses and on the stage by dressing and acting in very exaggerated ways. The picture on page 293 of the reader will give them an idea of the appearance and dress of clowns and the teacher might tell them a little about their funny actions: standing on their heads, carrying canes on their noses, playing ball, teasing the serious performers by exaggerated and fumbling imitations of their acts, making silly jokes that always fall flat or rebound upon themselves; all this, of course, if the pupils have never seen and do not know much about a clown. Explain finally that the clown in the story clowns for us in words only, but that he uses the same tricks and antics of exaggeration and contradiction as the circus clown.

In reading the poem aloud the teacher can emphasize this clowning by using a fairly rapid pace and a sing-song rhythm, broken by frequent changes in the pitch of the voice and emphasis on the words to give a nonsense effect.

In discussion help the pupils to picture the clownish Robinson in his loose white clothes and painted face tumbling about the stage, or seated at the door of his 'tavern' telling his smooth tale full of crazy contradictions. Find the contradictions and exaggerations, e.g. "*I think* the water drowned them"; "*only* population on this *cultivated* shore". Was he alone? If so, how was the shore cultivated when he arrived? Where did he get his dog and cat and carrot seeds, the making for his stews, the polish for his shoes, the books to study? etc., etc. Help the class also to note the clowning in the swinging, tumbling rhythm, the choice of long words, the erratic capitalization.

The poem might be used for oral reading, solo or choral recitation. It gives excellent practice in consonant enunciation with fast pace, using a sing-song rhythm without monotony, and in changing the pitch of the voice in reading.

SUPPOSE

Background:

Suppose is the gay adventure of a child in a day dream and has been chosen especially for the girls, though boys are 'princes' and like to ride off on their prancing steeds in a day dream too. Introduce the lesson by a little talk of day-dreams. Perhaps some of the pupils have favorite ones about the places they will go and the things they will do when they are grown up.

Purpose:

Read silently to discover what this little girl saw in her daydream. Read also to appreciate the fairy atmosphere created by the longing quality of the rhythm, and by the mysterious words.

Discussion:

Put together the story of what happened in the dream: the gentle evening and the little girl, perhaps, looking out of her window at the star 'crinkling' in the blue; the arrival of the little magic horse; the flight; the arrival at the magic castle; the Queen's welcome; the banquet; the walk in the magic garden; and the climax, being put to bed with a 'song of enchantment' to turn the dreamer into a fairy, forever young. That thought brings her home at once to 'Mother' and the real world again.

Help the pupils to see that the little girl has been reading fairy tales and has taken bits of them to make up her day-dreams, as the boys took bits of their pirate stories to make up Don Durk. Recall the tale of the Flying Horse of ivory and ebony (see *Young Explorers*). It ascended and descended at the push of a button. How do you think this 'magic horse of fairyland' was made to fly through the air.

Choose and practise favorites among the many beautiful phrases. Discuss the use of the fine movement words: cantering, crinkling, foamed, snorted, hopping, pecking and splashing, breathed, wither and die. Any of these are worth considering as to beauty of sound, picturing power and accuracy of description.

Interpretation:

Choose what form of expression to use in interpreting this selection. The poem is a delicate one and needs light handling. The story, too, suggests solo reading. It can be very effective when read by a group of girls, each reading a stanza. It lends itself to a very light-handed dramatization.

Activities:

The children may wish to make a fairy frieze depicting scenes from this poem. They may decide to do the following pictures: 1. The Little White Horse. 2. The Sky and the Castle with Drawbridge and Moat. 3. The Queen's Feast. 4. The Princes shooting in the garden where fountains are splashing. 5. The Princes kneeling to the Queen. 6. The Garden.

As a supplement to this poem the most imaginative parts of the story *The Little White Horse* by Elizabeth Goudge might be read.

CHAPTER ONE REVIEW: ORAL (or WRITTEN)

I. What Gay Adventurer

1. sat on a field of snow and laughed at his enemies?
2. journeyed to fairyland and did not wish to return?
3. saved a baby and captured a tiger?
4. set off the fire-works and let the father out of jail?
5. rescued a lost and badly frozen trapper?
6. lived very happily on a desert island?
7. lived in a country of Central America and helped his father to carry loads to the market?
8. lived in a fur-trapping country of northern Canada?
9. went through the world with a slickery-slosh?

II. In statements tell what story or poem tells about:

1. a little white horse of fairyland
2. a little boy who liked to read
3. a dog who was very clever and brave
4. some brave men marching to meet the enemy
5. an animal whose feet made him very conspicuous

6. a Central American market
7. picking tea in India
8. a pirate who was brave and bold
9. someone who wanted to journey to the sea

III. Table of Contents Practice

1. On what pages do you find the story of Snooky?
2. How many pages did you read when you read a Glint of Yellow.
3. Big Foot runs from page — to page —?
4. How many pages are there in this chapter?

Assign Chapter One Review (written) Workbook, page 14.

CHAPTER TWO

WOODS AND FIELDS

Introduction to the Chapter:

This chapter is arranged as a kind of summer walk through the woods and fields, a pleasant experience to recall in an autumn classroom. The places and scenes described are familiar to most children and give them excellent opportunity for practising the art of "picturing" or visualizing while they read. To read without being able to visualize is to read with greatly lessened understanding and infinitely lessened enjoyment. Picturing power develops through practice. The wise teacher will see that pupils get a great deal of practice in mental picturing.

During the reading of this chapter, a worthwhile accompanying activity would be an actual walk in a woodland nearby where the pupils could see in reality the contrasting picture of the wood in autumn. The reading of the first two selections followed by picturing and discussion before the actual walk is taken should focus the pupils' interest and prepare them to verify by observation the facts they have read. This verification of facts is another skill which demands attention.

Specimens of leaves, buds, fungi, cocoons, and interesting growths might be brought back to the classroom. Leaf prints could be made and specimens mounted. A fairly large sized branch of a tree could be set up in a pail of sand in the classroom for study. In this way the pupils should learn to recognize their tree neighbors and learn more about the way these adventurers get along in the places in which they choose to live. Gifts which the trees offer may be hung from the branches.

As the imaginary walk proceeds from the woods to the fields, specimens of the fruits of the field might be added to the woods collection. Suitably labelled, neatly arranged and reported upon, this activity would fit in very well with a Thanksgiving Enterprise which might be in progress at this time of year.

The Picture:

Having looked at the title, and read the list of selections in the Table of Contents, perhaps speculating a little about them, the children turn to page 47 to find the chapter itself. Ask them to name the illustrations on the title page and tell what each represents. They will then enjoy a few minutes chat about the frontispiece on pages 48-49. This jolly picnic group has crossed the fields and is entering the wood. Discuss briefly what they have seen and heard in the fields; what they will see and hear in the forest.

Out In the Woods:

Everyone who at any time steps into a wood is instantly conscious of the 'greenery over and greenery under', the high arch of boughs and the still green light beneath them, making patterns on the leaves and ferns. Who has not stood breathless, listening a moment to the green stillness with its patterns not only of light, but of tiny sounds. It is a world so different that it is indeed a wonder and delight.

Suggest to the class that they read the stanza silently. Then, when all have finished, have them concentrate, if they wish, shut their eyes, and each one imagine himself standing in that still green world. Let each try actually to see with the mind's eye the tremble and sway, and to hear with the mind's ear the tiny rustle and crackle. Let each report whether or not he can do it; and try again. This 'step into the woods' is the proper introduction to the first part of the chapter.

CANADA'S FIRST SETTLERS

Background:

On our imaginary walk we enter the heart of the forest to find the pioneer settlers now grown old and somewhat weather-beaten and a new generation fresh and sturdy growing up.

It should be pointed out here that an adventure has in it the element of risk or chance. By discussion the children may be led to conclude that in choosing to live in a northern climate where no food can be obtained from the frozen earth for months at a time, or, in rocky places where there is hardly enough soil to cover their feet, the trees take a great risk. They can not hibernate or migrate as the animals and birds

do. Without inventions such as man has, they are forced to adapt themselves to the weather and soil conditions where they are. They must do what they can to heal over wounds caused by accidents, produce new food factories when insect plagues strip them of their leaves, and grow enough seed to allow for quantities consumed by birds and rodents. When fungii growths feed off the trees, it is a race to produce enough food to keep alive. It seems that there is slim chance of many trees surviving, yet great forests of these adventurers grow up and some live to be hundreds of years old.

Taking little heed of the dangers which threaten, they go about their business of growing and producing until, their work done, they don their gay attire in preparation for their autumn revels—gay adventurers indeed!

This selection gives us some interesting information about these gay adventurers and paints for us a picture of Canada dressed in Autumn gaiety.

Vocabulary Setting:

The Little Dictionary words are:
varnish and hibernating.

1. Put these two words on the blackboard and ask the class to find them on page 51, read these sentences in which they appear, and give a meaning for each. Then have the words looked up in the Dictionary and the meanings given there compared with those given by the pupils. Then have the sentences read with the alternative word replacing the original.

2. The word 'glistening' should be discussed as it appears in several of the following selections.

Purpose:

Read the first part to 'will live to a great age', page 52, to find out:

1. What families of tree adventurers live in Canada?
2. Where do these families live?
3. In what ways are trees like people?

Discussion:

Answers to the questions above will give a fairly comprehensive survey of the information gleaned from the story.

Books should be open so that by 'skimming', details may be filled in.

Read the second part to the end of the selection to visualize Canada's forests and to find out:

1. Where are Canada's four Forest Regions?
2. What colors predominate in each forest?

Picture each forest in turn:

The Northern Forest.

The Prairie bluffs.

The Eastern Forest.

The Pacific Forest.

Have the children name the main colors they see in each, then the background colors, then the splashes of color which enliven the picture here and there. To do this, they may need to read and picture (imagine), read and picture several times.

Increasing Comprehension Skills:

I. Verifying facts after observation:

Are the following statements True or False?

1. The sap of the evergreens is thin and gummy. (F)
2. The shape of the evergreen helps to hold the snow on the branches. (F)
3. The needles of the pine are sticky. (F)
4. The seed contains food for the baby tree. (T)
5. When the leaves fall off, an open scar is left. (F)
6. Frost makes the leaves fall. (F)
7. Inside the winter buds are tiny leaves. (T)
8. Trees hibernate as animals do. (F)
9. A woolly blanket protects the baby buds. (T)
10. There are tiny air holes on the under side of the leaf. (T)

II. Drawing Conclusions:

How would each of the following lessen the chances of the trees to survive. Answer by completing a sentence about each.

1. Winds
2. Sleet storms

3. Fungii growths
4. Caterpillars
5. Rabbits
6. Man
7. Careless campers

If the making of leaf prints is carried out as suggested in the introduction to the chapter, following the instructions given below will provide a good exercise in:

Following Directions:

Making leaf prints is fun. Here is one way to make them.

Material needed:

Printer's ink, black or brown, mixed with a little turpentine or kerosene.

(show card colors, if used only on the tops of leaves, may be used).

a dauber.

newspapers.

plain white or colored construction paper, or drawing paper.

Directions:

To make the dauber take a piece of soft silk or cotton cloth six inches square and a piece of cotton batting the size of a walnut. Put the cotton in the cloth, twist into a torpedo shape and tie with a string.

To make the print, place the leaf on a piece of newspaper. Dampen the dauber in the prepared ink and pat it on the leaf. Put the leaf, inked side down, on the construction or drawing paper. Spread a scrap of clean paper over the leaf and rub with the fingers. A stem might be painted with a small pointed brush. Irregularly-shaped leaves print best if inked on their tops, but smooth-edged leaves make lovely lacy patterns when they are inked on their under sides.

Uses:

The same kind of leaf may be repeated to form a design or, in combination with other leaf shapes, to form all-over leaf patterns or borders. Circles of colored paper printed with leaf shapes make pretty doilies and mats.

A collection of leaf prints from the trees in the neighborhood could form a section in the pupils' Reading Activity Book and, if desired, an all-over, or border pattern may be used for the cover.

Assign Workbook exercise on page 15.

Increasing Technical Skills:

I. Practise the use of the prefix 'fore' meaning before or first.

In the first chapter of this Reader we discovered that fore-sail meant the first sail on the mast nearest to the front of a ship. In this story forefather means a male ancestor usually remote. Write the meanings of these words in your Reading Activity Books:

forearm, forecast, foreground, forehead, foresee, forethought, forewarn.

II. Glisten means bright and shining. Write three similar words that mean almost the same thing.

III. In the word adventurous the suffix 'ous' means full of: adventurous would mean full of adventure. What would be the meaning of: glorious, miraculous, dangerous, perilous, poisonous.

IV. Have the class turn to page 429 and find the 'new words' listed for this selection (50-53). Orally or in writing have them give the meanings of each of the new words. When they have given all they can, have the others looked up in the dictionary and the list of meanings completed.

Assign Workbook exercise on page 16.

Activities:

I. The pupils might enjoy painting a frieze of the Great Forest Belt of Canada in autumn colors as they saw it in imagination in the discussion. Some of the animals that the forest shelters might be included in the picture.

II. Collect information about the forest fire protection service of your province and of Canada.

SALUTE TO THE TREES

We have now walked through the wood and are ready to sum up our thoughts about trees. Salute to the Trees does this for us.

Purpose:

Read silently to find out what the author thinks trees are good for.

Discussion:

He gives his general conclusion first. What is it? Do you agree with him? Mention the seven uses he gives. Can you mention others? Can you name a tree valuable for each use. What is the chief beauty of this poem? (the thought) In what lines is the thought expressed? Try to put it into a sentence. Do you agree with it? Have you thought of other gifts that we might now carry home to our class tree?

Interpretation:

A Salute to the Trees: Pupils all have had practice in saluting the flag. The teacher should discuss with the children the significance of this action. Then a little ceremony might be arranged with suitable words to make a formal salute to the tree set up in the classroom after its gifts have been attached.

Perhaps the children would like to chant the poem with suitable actions. Here is an opportunity for creative expression, a talent which it is very important to develop. The chief beauty of the poem is the thought. Discuss the tone and pace that will best express it. Perhaps the pupils will think of an arrangement which they prefer to the one suggested in the text.

Activities:

I. Picture Representation:

Draw four rectangles each 4 inches by 3 inches. Color these to represent the autumn colors of Canada's forests.

II. Study Canadian trees in pictures by Canadian artists, e.g. Tom Thompson and others who have painted Canada.

III. The better readers who do not need as much reading practice may carry on with the labelling and arranging of the displays if the Chapter Activity suggested is carried out.

FOREST DAY

In our imaginary walk we now find ourselves across the sea in Sweden, where we meet a gay crowd of boys and girls adventure bound. Let us join them. Hastening through the birch groves, we come to a desolate, fire-swept area and we discover the adventure.

The children knew the value of trees and the importance of forests in keeping soil productive. Here was a vast stretch of land robbed of beauty and usefulness for years to come. What should be done about it? They had talked it over and agreed upon a plan. It was an adventure, for it was doubtful whether or not they could succeed in their undertaking, but when they pictured the area green again, throbbing with life and songs, and the bordering fields yellow with harvest, they were eager to try.

Vocabulary Setting:

Little Dictionary words are:

crevice, heritage, irresistible, twin-flower, wood-sorrel.

Call out each word in turn. Have it looked up, and the meaning read aloud. Which meaning of heritage shall we use and how must its meaning be enlarged to fit the story? Irresistible may also need discussion. Have the pupils find them in the text and read the sentences using the meaning instead of the word.

Purpose:

Read to find out what the plan was and how it worked out.

Discussion:

Have pupils state the plan, picture the procession of workers, describe how enthusiasm spread and the result.

Were the children good citizens? Bring out the facts that: a good citizen concerns himself with the affairs of his community; co-operates with others in efforts to improve it; and works to leave a heritage for others.

Interpretation:

Choose a passage of this fine prose for oral reading.

Increasing Comprehension Skills:

I. Picture what you read (summarize):

Fill in the blank spaces in the paragraphs below, to complete the picture. You will find good picture words used in the story.

THE MOUNTAIN BACK

The back of the mountain was and A little green the edges where it the forest.

THE PROCESSION

In the marched a carrying a with a on each side of him. Behind them walked The that followed was loaded with and Then came the, each carrying a or a

THE NEW FOREST

The children pictured in years to come a forest with trunks and branches. The sound heard would be the of the and the The mountain would again be the home of

II. Verifying Facts:

From your own observations, state whether the following statements are True or False.

1. Trees will grow from seeds. (True)
2. Where there are no trees, soil may be blown about or washed away. (True)
3. Where there is no plant growth soil dries out quickly. (True)

III. Make Inferences:

Which answer is correct? Write the number and letter.

1. The boys went back for more spades and hoes because:
 - (a) the parents had forgotten theirs.
 - (b) the parents thought the children were only in fun.
 - *(c) the parents could not hold back when they saw what the children were doing.

2. The children were just in the nick of time because:
 - (a) cold weather was coming on.
 - (b) no more seeds or shrubs were to be had.
 - * (c) the soil had been nearly all washed away.
3. Heather was pulled up because:
 - (a) they wanted to make bouquets of it.
 - * (b) it would choke the other small plants.
 - (c) it was an ugly weed.
4. The parents went to the mountain because:
 - (a) they wanted to help with the planting.
 - (b) they were going on a picnic.
 - * (c) they wanted to see what the children were up to.
5. The low-spreading plants and moss are of value because:
 - (a) they protect small animal life.
 - (b) they look pretty.
 - * (c) they hold the water and prevent it from causing floods and droughts.

Note: It is estimated that one square mile of moss will hold 100,000,000 gallons of water.

IV. Noting Detail:

1. What did the children know about shrubs?
2. What did they know about seeds?
3. Five soothing plants that had covered the forest floor were:
 - (1)....., (2)....., (3)....., (4)....., (5).....

Assign Workbook exercise on pages 17 and 18.

Increasing Technical Skills:

- I. Increasing skill in the selection of dictionary meanings.
Have the pupils select the meaning most suitable for this story.

parish (1) a congregation in a church. (2) a district in charge of one clergyman or priest.

spruce (1) very trim or neat. (2) an evergreen tree bearing cones. (3) to dress oneself smartly.

- furrow* (1) the trench made in the ground by a plow.
(2) the track made by a ship. (3) a wrinkle.
forester (1) a wild moth. (2) the great gray kangaroo.
(3) one skilled in the knowledge of trees.
heather (1) a girl's name. (2) an evergreen shrub bearing white, pink or carmine flowers.

II. Increasing skill in the use of vowel variants.

Select the words from each list that have the same vowel sound as the first word in each list:

- a** as in cat: match, Arthur, after, make, crash, carpet, came.
a as in cake: making, master, rake, raid, play, arm, day, plain.
ar as in arm: along, among, cart, card, careful, market, Martha, dance.

Assign Workbook exercise on page 19.

Activities:

To find out and do:

1. What trees do best in your neighborhood?
2. Where are nurseries operated in your province?
3. Visit a nursery and see how baby trees are grown and cared for.
4. Mount or draw pictures of the trees which grow in your community for your display.
5. Get directions for planting a tree. Then plant one in your school grounds, care for it and watch it grow.

Note: A study of reforestation methods in the Scandinavian countries and in Canada would prove an interesting correlation.

In the Scandinavian countries the forests are as extensive today as they were in the past. Only trees of a certain size are permitted to be felled and only a specified quantity of timber may be cut in each area. The tree must first be marked by the forester for this purpose. With the felling of each tree another transplant has to take its place. Forest fires are practically unknown and penalties for offences of carelessness are certain and severe. Full co-operation is given by everyone. This Forest Development has been under way for many

years. It is so much the business of everyone that even the children feel their responsibility in this important work.

Although there has been much wasteful destruction of Canada's forests in the past, Canada is now embarked on a long-time Forest Preservation and Reforestation plan, but Government aims and Government programs are not enough. Our forests are the most important of all nature's gifts. Because soil is dependent on water, and because water must have the protection of forest growth, forests come first in importance. Forests must be protected. When they have been destroyed, new growth must be started. Our forests are everybody's responsibility.

The pupils will be able to think of many ways in which they can protect the trees. They can make plans for the planting of trees in the spring. Apart from their beauty, planting of trees on the prairie is of particular importance as a protection for the soil against drifting by the wind. It is estimated that every foot in the height of a tree protects at least fifty feet of soil.

In the spring of each year the Forestry Division of the Provincial Government sends out transplants by the hundred thousands to all who apply for them. This service is free of all cost except for express charges.

In the prairie provinces, nurseries are operated where experimental work has resulted in the introduction of such trees as oak, hickory and walnut, ash, elm, Douglas fir, Siberian birch and numbers of ornamental trees.

THE COUGAR CUB

Background:

With this story we are back again in Canada in her mountain forest reserves, where look-out towers connect with a network of ranger stations. The work of the rangers who live at these stations is the protection of the trees from fire, pests and illegal cutters; and the preservation of game, fish, fur and feathered creatures within the forest. The most important of all these duties is the prevention of forest fires. From the ranger's station, or by portable radio on the trail, fire-fighting equipment can be summoned quickly to the scene of the fire.

Bill's father was a look-out at one of these towers. Bill knew the routine. If any kind of fire, large or small, or any appearance of smoke was noted, he must immediately report by telephone or radio to the forest ranger at the nearest station.

It was a responsible job. He knew that upon the continued existence of forests all types of human and animal life depend, and all industrial life as well. The mountain forests control the water supply in the rivers watering the prairies and in those draining the Western slope. However, for the reason stated in the story, Bill was able to leave his post of duty and follow the voice of adventure, and a real adventure it proved to be.

Vocabulary Setting:

The Little Dictionary words:

focus and antics, as well as the new words:

routine, hazard, tawny, gunny, should be picked up from the context in this selection. Study the picture to clarify the meaning of the word cougar and to gather the age and appearance of Bill.

Purpose:

Read silently to find out why Bill could leave his post of duty, what the adventure was, and why he did not win.

A Rate and Comprehension Test for this story will be found on page 24.

Discussion:

Discuss these study questions which may be written on the blackboard.

1. What risk was there in this adventure?
2. Why did Bill fail in this battle of wits? In what way had he not taken sufficient precaution? What sense is very keenly developed in animals?
3. What do you like about
the 'old lady'.
the cub.
Bill. How did he take his disappointment?
4. Is it a good story? What is the surprise at the end?

Increasing Comprehension Skills:

I. Choose a Title:

Which of the following would make the best title for the story?

1. One Rainy Night.
2. On Lookout Duty.
3. Cougars.
4. A Close Call.
5. A Battle of Wits.
6. Mother Cougar Rescues her Cub.

II. Picturing clearly:

The writer uses different names in referring to the cougar and her cub. Write the numbers and print COUGAR or CUB after each, to show which is being described.

1. smaller shape.
2. spotted little fellow.
3. tawny shape.
4. big yellow shape.
5. big cat.
6. little one.
7. tawny cat.
8. great cat.
9. furry form.
10. little cat.
11. great cat.
12. old lady.

III. Arrange Events in Sequence:

To tell a story well, facts must be arranged in order. Arrange these facts to make a good story.

In a box in a corner of the cabin he made a bed for the little fellow. (4)

He stuffed him in a gunny sack to carry him home. (3)

Then Bill went out to get wood for the fire. (5)

While Bill was on outlook duty he spied a cougar and her cub. (1)

- Imagine his surprise on coming back when he saw two yellow eyes glaring at him from the corner. (6)
- When the old cat slipped down the mountain he was able to capture the baby. (2)
- 'Wow! keep your cub. You win, old lady' cried Bill as he slammed the door shut. (10)
- Straight toward Bill, the big furry shape leaped past him through the door into the darkness beyond. (9)
- Bill stumbled backward as a sudden gust of wind blew the door open. (8)
- Holding her cub by the scruff of the neck the cougar crouched to spring. (7)

Assign Workbook exercise on page 20.

Increasing Technical Skills:

I. Continue with the exercise on the selection of Dictionary meanings. When the pupils select the correct meaning for each word they may either give the answer orally, or write it in their Reading Activity Books.

routine (1) a regular system of doing things. (2) an unvarying course of action.

hazard (1) an old-fashioned game. (2) danger. (3) something risked.

scruff (1) the back of the neck. (2) the loose skin at the back of the neck.

sleek (1) to make even. (2) even. (3) smooth or glossy.

II. Continue with exercises in the selection of vowel variants.

Select the words from each list that have the same vowel sound as the first word in each list:

e as in met: men, pencil, sleep, sleek, sledge, press, people.

e as in see: meat, prepare, present, newspaper, keel, kennel, keep, sea, season, meal, kerb.

Activities:

- I. Art Expression: Picture the cougar carrying her cub bounding out of the door.
- II. Practise reading the exciting parts of this story for audience reading.

III. Find out what other animals inhabit the mountain forests. Mount pictures of them with descriptive paragraphs attached for your Display.

Assign Workbook exercise on page 21.

KING RICHARD COMES TO SHERWOOD

Background:

Across the seas again, we are now in the forest of Sherwood in Nottinghamshire, England. Suddenly at the summons of Robin Hood's horn, the whole forest awakes, and a merry band gathers to enact one of the best loved of all the adventures of these gay outlaws—the meeting of Robin and King Richard himself.

The story of Robin Hood has been told and retold for so long that it is difficult to say how much of the legend is fact and how much is fancy. However, it is generally agreed that there was such a fellow as Robin Hood, of the family of Huntington, whose inherited lands and wealth had been confiscated by Prince John, the ruler of England in the absence of his brother Richard, away on the Crusades winning glory for England. For this reason, so the story goes, Robin Hood took up the cause of the oppressed against Prince John and his evil associates who robbed and plundered the land. With a price on his head, in the very forest which by law he was forbidden to enter, and just under the nose of the Sheriff, administrator of the laws, he proceeded to meet out justice and punish offenders in a manner which to this day delights the heart of every boy and girl, old or young.

The cleverness of the rogues in evading their pursuers and paying the evil doers back in their own coin is the point in all the Robin Hood stories.

Art is good when there is a sharp contrast in line and color, so, in a good play the characters should be sharply drawn. In this play, the sheriff is made to look as ridiculous as possible, in contrast to Robin Hood, in the presence of the King. The play is illuminated by the wit and cleverness of the other characters, just as the highlights against a flat background enliven a picture.

A play, too, should have point. It should tell a convincing story. In a good play, a plot is laid and the unravelling of

the plot carries the interest of the audience along to the surprise and climax at the end.

This play tells of a sheriff who being badly 'done', to the tune of 3,000 pounds, naturally expects redress when he receives a hearing from the king. But unlike his brother, the prince, Richard Cour de Lion, noted for his deeds of valor in the field of battle, has no patience with the feeble efforts made by the sheriff to catch and punish offenders. He is a fair-minded man who is quite intrigued by the stories he has heard about the clever rogues of Robin Hood's band.

The King dismisses the sheriff and designs a clever plot whereby the tables are turned. It is the sheriff who is caught with the King present to enjoy his own joke.

Vocabulary Setting:

Little Dictionary words are:

sheriff, sentinel, glade, cowl, outlaw, ballad.

Have these words found in their contexts, and the meanings deduced by the pupils. Then look up the words in the dictionary and compare meanings.

Purpose:

(Teacher reads and pupils follow with books open.) Let us read to find out what plot the King laid and what was the surprise at the end.

Discussion:

These study questions may be written on the blackboard, read over before the reading and discussed after it.

1. Who was the instigator of the plot?
2. Who was made to look foolish?
3. Who was made to feel humble?
4. Whom did all look upon as a great hero? Why?
5. What are the wittiest speeches in the play? Who made each?

By leading questions have the pupils state the sheriff's case, the plot the king designed, and how it worked out.

Increasing Comprehension Skills:

I. A Short-Answer Test (covering main points in the story)

1. What was the sheriff's grievance?
2. What was the king's advice?

3. How did the king show whose side he was on?
4. Why did he disguise himself as a monk?
5. How was his identity discovered?
6. How did it happen that the sheriff arrived at the right moment?
7. What reason did the King give for exacting the price of a dinner from the sheriff?
8. Why did Robin Hood live in the woods?
9. Why did he take money from the rich?
10. Which did the king like best, Robin or the Sheriff?

II. Character Appreciation:

Which of these qualities apply to the characters listed?

King Richard	wicked, honest, brave
Robin Hood	loyal, helpful, greedy,
Miller Much	generous, witty,
Page	clever, quick-witted,
Sheriff	agile, lithe, bold,
Will Scarlet	stupid, ridiculous,
Little John	jovial, cringing.

III. Make an Outline:

An outline helps to get the facts clearly in mind before acting a play. Arrange the sub-headings in sequence, each under the proper heading in the partly completed outline below. (The teacher should give as much assistance as the pupils seem to need. The numbers are inserted for her convenience.)

SUB-HEADINGS

- | | |
|--|--|
| <p>I. Why the King Made the Plot</p> <p>A. (1)</p> <p>B. (3)</p> <p>C. (4)</p> | <p>1. The Sheriff couldn't catch the robber.</p> <p>2. The King decided to disguise himself.</p> <p>3. The King was curious about the rogue.</p> <p>4. The King wanted some fun.</p> |
| <p>II. Planning the Plot</p> <p>A. (2)</p> <p>B. (5)</p> | <p>5. The King decided to ride to Sherwood.</p> <p>6. The King is entertained by Robin Hood.</p> |

III. What Happened

- A. (6)
- B. (11)
- C. (12)
- D. (9)
- E. (10)

IV. How the Plot Ended

- A. (8)
- B. (7)

- 7. For his greediness, the King commands the sheriff to provide a dinner for them all.
- 8. The King refuses the forty pounds Robin offers to return.
- 9. The sheriff appears.
- 10. Robin Hood is ordered to return the sheriff's three hundred pounds.
- 11. The King is asked to pay forty pounds for the entertainment he received.
- 12. The King's identity is discovered.

Increasing Technical Skills:

I. Review of the prefix *out*. In the word 'outlaw' we find that the meaning is outside the law. Sometimes this prefix means more than that: exceeding, out, away. Write what you think it means in these words:

outdoor, outgo, outgrow, outlive, output, outpour, outride, outshine.

From the chapter *Gay Adventurers* what do you remember of the words: outfit, outpost. Write these meanings.

Interpretation:

The pupils will be sure to wish to act this play. It is so boy and girl-like in all its features and qualities, that after the story has been read and discussed, the pupils may be left to work it out by themselves in study or enterprise periods or after school. It will provide an interesting item for a culmination when the reading of the chapter is completed.

Activities:

Additional songs may be learned to fit into the play. There is a splendid opportunity for art expression and scope for creative effort in providing background, stage scenery and costumes.

I WILL LIFT UP MINE EYES

Introduce this lesson by explaining to the pupils that the Psalms in the Bible are poems. They were written in the

Hebrew language and poems in another language often look different from those written in English. As the psalms are printed in our Bibles, they look like prose. This one has been printed in your book to look like poetry, but it still reads differently from the poetry to which you are accustomed. Much, though by no means all, of our English poetry is rhymed. The Hebrews did not use rhyme in their poetry. Instead they wrote each thought in two parts, a first part to state the thought and a second part to repeat, or explain, or add to the first part. It lends itself to being read, or recited, by two persons, one calling out the thought, the other answering by repeating, that is affirming it. This is called antiphonal, or 'call and answer' poetry. It may, of course, be read by one person who both calls and answers, using a different tone of voice. It makes beautiful poetry and is especially suitable for poems in which the thought is the chief beauty.

King David was the author of the Psalms and he was a great poet as well as a good shepherd, a great soldier and a great King. In this poem he is telling his people that they need never be afraid since they have God to be their help and protection. Mention the story of David and Goliath, and the Shepherd Psalm to be read later in this book. The teacher should then read the psalm aloud, making a good pause between the call and answer parts of each verse, and using a different tone for the answer.

Purpose:

Pupils (1) listen to hear the call and answer rhythm; (2) read silently to find out what the Lord does for his people.

Discussion:

Discuss the things that David said the Lord would do for his people. What kind of country does it seem to suggest the people live in? (a plain, hot and open to the attack of enemies.) Why would it be a comfort to them to know that God neither slumbers nor sleeps. Discuss the verses to divide each speech into its call and answer part. Consider what pitch of voice should be used for each part, and what words should be brought out clearly. Choose carefully the climax words in each part. Consider what bits of information about the fields we may take home this time.

Interpretation:

Try reading the poem antiphonally, first with two people speaking each couplet; then with one person speaking, each in a different tone of voice. Decide which is most effective.

THE TURNIP HOEING MATCH

Background:

Ralph Connor, the Canadian author who writes of Gwen in his western story, *The Sky Pilot*, gives us the eastern scene in his book *Corporal Cameron* and makes us acquainted with Tim.

In eastern Canada the weeding and hoeing of turnips was one of the chores to be done after the regular day's work, in the days when evenings were spent at home and 'early to bed and early to rise' was the rule.

The farm hands prided themselves on their speed and efficiency. Enthusiasm and interest ran high, for every year contests were held by the Agricultural Societies, as Plowing Matches were held in the early days in the West.

It was young Tim's ambition to beat the best of the trained hands on his father's farm. He found a real friend in Corporal Cameron, who, like the *Sky Pilot*, loved clean sport and was prepared to see that the match was a fair one.

Vocabulary Setting:

I. Little Dictionary words are:

challenge, crisis, impressively, combatants,
critical, interposed.

The teacher might write these words on the blackboard and ask the class what kind of story they suggest. Have the words pronounced, and the meanings given for those known. Then point out the sentence in which each appears and help the pupils to get the meaning from the context. In case of failure, have the word looked up in the Little Dictionary. Explain that a 'drill' is one row of turnips.

Purpose:

Read silently to find out what kind of match this was, who played it, who won, and why he won. The teacher might place the following questions on the blackboard to be kept in mind during the reading:

1. Who entered this match?
2. What was the object of the match?
3. What were the odds against any of the competitors?
4. Who won the match?

Discussion:

Question to picture the eastern scene: the big field, the long rows or drills, the work ahead, the time of day, the competitors, their age and training.

This contest was a test of endurance, honesty and fair play. Choose a few words to describe the character of each combatant. Who showed up best? How did the Corporal help Tim when the crisis of the struggle was reached?

Increasing Comprehension Skills:

I. Making Judgments:

1. What two things did Perkins do that were not fair?
2. How did Perkins show that he could not take defeat well?
3. How did Tim prove his good sportsmanship?

II. Language Appreciation:

Who spoke these words? Write the name of the speaker and after the name, write, in your own words, another way of saying the same things:

1. "You are going to get after Perkins."
2. "I'll tell them you're coming."
3. "You won't need a hot bath tonight."
4. "I'll just take a whirl out of you."
5. "We've got you where we want you."
6. "Tim's my candidate."
7. "You are going to lick him out of his boots."

Why did the author use this style of language?

Assign Workbook exercise on page 22.

Increasing Technical Skills:

I. Continue with exercises in the use of the vowel variants in each list.

- o as in hot: Nottingham, abbot, monks, moan, bow, John, other proof.

o as in toe: rogue, lonely, more, promise, program, goat, gone.

o as in out: outlaw, cowl, coward, bounce, arrow, house, horse.

o as in more: core, courage, pore, sore, south, soft.

II. This is an exercise in selecting dictionary meanings. Choose the meaning most suitable for the story.

spurt (1) to squirt. (2) to throw out in a stream or jet. (3) to work at greatest speed for a short time.

whirlwind (1) a wind moving with a spiral motion. (2) a sudden violent rush.

champion (1) a hero. (2) a successful competitor against all rivals. (3) superior.

III. To give practice in finding words in a dictionary or other reference book, ask the children to decide between what guide words they would find certain words:

- | | | | |
|--------------------|---------|-------------|-----------|
| (a) wholesome | between | whisper | whitewash |
| | | whereby | whimper |
| | | whitewing | whorl |
| (b) Saint Nicholas | between | salamander | sally |
| | | Sagittarius | salad |
| | | sediment | seam |

Proceed in similar manner with words from any dictionary in use in the classroom.

Assign Workbook exercise on page 23.

Interpretation:

A Radio Broadcast:

A very good follow-up activity for this selection might be a play-by-play radio broadcast of the match. Such an exercise would provide good practice in picturing for both the sport announcer and the audience. Care in writing the script would be needed and speech drills should be practised in preparation for the broadcast. After a suitable introduction the announcer might proceed somewhat as follows:

Two and half drills. All are taking it easy. Cameron talks steadily.

Second last drill. Tim quickens speed. He's interrupted, Cameron calls him over. He rushes back to work. He's even with Webster. He passes Webster! He's up to Perkins. He passes Perkins! He's in the lead! *It's Tim. He's leading!*

Perkins breaks into racing speed. Webster follows. Webster slows down. He falls back with Cameron. Webster is out of the race.

Tim and Perkins are alone in the race. Tim begins another drill. Perkins lets himself out. Tim is going like an engine! Perkins spurts ahead! There's only the length of a hoe-handle between them. They're level! They're holding each other!

Whoop! It's Perkins. Perkins passes Tim; but—he's slashing badly; etc. to end of match.

Activities:

A vegetable collection might now be added to the Display.

DAISY TIME

Tell the class that, having left the woods and crossed the turnip field, we are now wandering across another field. Ask them to listen and concentrate while you read, trying to visualize this field. Read to bring out the words that build up the picture.

Discussion:

When the teacher has read and the pupils have tried to see the picture once or twice, help them to put it together in words. What kind of field are we crossing now? (a meadow). With what is it covered? (grass and different kinds of flowers). What flower strikes the eye first? (the daisy). Why? (gold and white against the green). What other flowers do we see? There were people in the last field, are there any here? What moving things are seen? This is a very simple poem; its beauty is the gay, summer picture. What use is that to us on an autumn afternoon? What may we take home from the meadow?

Interpretation:

Daisy Time offers a good opportunity for the poorer readers, those who are not yet ready to read aloud to the whole class, to give a solo reading.

RILLOBY RILL

Perhaps as we crossed the meadow the pupils may have noticed and mentioned that gay adventurer of the insect world, the noisy, friendly grasshopper. In any case, here they come now, a whole band of them with 'their elbows bent' and fiddling for dear life. The pupils know the grasshopper well and will be able to visualize the gay, green fellow alighting on a bending grass-blade with his nodding head and bent elbow. Study the picture to enjoy the solemn faces of the band. Explain that his harsh little voice is made by scraping his leg against the rough surface of his wing case. The pupils will have heard his song many times. Have them concentrate and try to hear it with memory's ear. If they can, they will be astonished to find how much it sounds like a tiny harsh voice saying 'rilloby rill'. Read the poem aloud, marking the verse rhythm strongly while the class beats time.

Discussion:

Have the pupils say what they find most charming about the poem and choose long phrases for rhythm practice. Decide whether they wish to dramatize the poem as is suggested in the text, or have a plan of their own that they like better.

Interpretation:

There really is only one way to interpret Rilloby Rill and that is chorally in whatever way the pupils choose. It is easy to do, too, for it is always easy for a group to mark the verse rhythm and doing that here accurately interprets both the thought and feeling of the poem.

An interesting dramatization of this poem is given in: Drama Highway Book 2, by John Hampden, M.A.

Activities:

With the reading of Daisy Time and Rilloby Rill, wild flowers and grains may be added to the collection for the Display.

THE WONDERFUL CORNFIELD

Background:

Of all occupations which man follows there is none which calls forth more of the spirit of adventure than that of farming. In spite of all the scientific knowledge the farmer has acquired, there is still so much in nature beyond his control, that a crop is largely a matter of chance. However, with all the risk a farmer must take against frost, wind, weather and insect plagues, one would never suppose that he need dread any disaster so all-engulfing that it would swallow up his whole farm. Yet, that is just what happened to an Indian farmer of Mexico.

First let us see what Mexico is like. Locate it on a map. Build up a picture of that 3-storey country: the low, narrow central plains, the high mountain ranges East and West, the high central plateau; the farms on the steep hillsides with their cornfields; the little villages of palm-thatched cabins surrounded by a few fruit trees, and grazing land for burros and goats, pigs and fowl wandering at will about the doorway; the people, happy though poor, their satisfaction with their lot, their methods of farming and their dependence upon a good crop of corn.

Point out Mexico's 'belt of fire' stretching across the country from Vera Cruz on the east to Manzanillo on the west. In this region lies a chain of volcanoes mostly quiescent or extinct. Paracutin, the world's newest volcano, about 200 miles from Mexico City, is in this chain, as is also dormant Popocatepetl, old Popo, as it is called. Underlying the Paracutin region, a lava reservoir of undetermined depth makes every property holder the potential owner of a volcano. Tomas Pichalco's farm was in this region.

Vocabulary Setting:

The Little Dictionary words are:

Popocatepetl, ignored, molten, lava, volcano, steward dignitaries.

I. Have these looked up and their meanings fitted into the sentences.

II. The teacher may wish also to put the proper names on the blackboard and have them pronounced: Tomas Pichalco, Mexico, Mexican, Paracutin, Popocatepetl.

The new words may be left for meaning-from-context practice and discussion after the reading.

Purpose:

Read silently to find out what great thing happened to Tomas and his family and what small thing he regretted.

Discuss after reading:

What happened?

What Tomas has now to be proud of?

What he regrets?

Help the children to picture clearly:

The stony mountain side.

The happy family.

Their kindly neighbours.

The warnings, unheeded and otherwise.

The oncoming action.

The climax.

The escape of the family.

The result.

After the story has been read and enjoyed, the pupils might be interested to know that after swallowing Tomas's farm, the volcano grew larger and larger, so that the village of Paracutin had to be abandoned. From the cone, now risen to a height of 1200 feet, an occasional bomb explodes and flaming rocks are hurled into the sky. From the crater, clouds of steam continue to rise. A scientist, Dr. Frederick Pugh, and his party had a narrow escape on the volcano in 1948. They were well up the side of the cone when hot lava began to pour from a vent a few feet below them. It spread rapidly, but Dr. Pugh, though frightened, stuck to his camera and took close-up pictures of the unusual sight. Later, the party was able to reach the crater and then descend safely.

Increasing Comprehension Skills:

I. Language Appreciation:

The following picture words are used to describe people or things in the story. Write after each picture word the name of the person or thing described:

- | | |
|-----------------------------|------------------------------|
| 1. dewy (field) | 8. most wretched |
| 2. billowy (clouds) | (piece of land) |
| 3. poorest (house) | 9. regretful (manner) |
| 4. scraggly (corn) | 10. darting (tongue of fire) |
| 5. thinnest (purse) | 11. bubbling and snorting |
| 6. rockiest (piece of land) | (jet of steam) |
| 7. plump (mother) | 12. violent (trembling) |

II. Exercise in picturing:

Fill in the blank spaces in the short summary which follows with words which describe the natives of Mexico.

The natives have eyes, hair and skin. They go footed or wear On their heads the women wear and the men The men dress in trousers and shirts. The women wear skirts. Their chief occupation is

III. Draw Conclusions:

1. Why is corn, not wheat, grown in Mexico?
2. Why are goats instead of cows raised?
3. Why wouldn't Tomas pay any attention to the hissing jet of steam?
4. What is meant by the saying: 'One cannot fall farther than the ground'?

IV. Distinguish between Relevant and Irrelevant Material:

Find in the story the paragraphs that tell of:

1. the signs of coming disaster.
2. the action of the volcano.

V. Note Details and Write Notes:

Write notes about the volcano that was born by completing the following statements, using words from the story.

Signs of Impending Disaster:

1. The actions of the, the, and Tomas's wife were all unusual.
2. The earth was unusually
3. A sound was heard.
4. A thin came out of the earth.

The Action of the Volcano:

1. A shook the cornfield.
2. A sent Tomas's hat up in the air.
3. The field and and
5. It crumbled the
6. With a great, smoke and and burst from the earth.
7. A rolled upward higher than
8. Long darted into the blackness.
9. White-hot, and poured out of the earth.

Assign Workbook exercise on pages 24 and 25.

Increasing Technical Skills:

I. Arrange these words under the following headings: long a, short a; long e, short e; long i, short i; long o, short o, o as in or, ow sound as in cow. Put the long and short vowel markings over the vowels:

afternoon, town, raking, open, crash, castor, seem, mean, heat, tell, bell, icicle, pine, pint, pinch, hen, helper, cone, tone, hot, brown, morning, horehound, heal, heat, lamp, lane, lost.

II. Practice in the use of the suffix 'y': The suffix 'y' often means full of. Write in your Reading Activity Books what you think these words would mean:

dewy, billowy, stony, guilty, clayey, windy.

III. Look at these two pairs of words: bulge, bulging; snort, snorting. What is the different in their formation? What rule do you know for adding 'ing' to a word like bulge?

IV. The teacher should go over the new word list on page 429 with the children to discover if there remain any new words in this story with which they are not familiar.

Activities:

I. Collect pictures of volcanoes and read about their action. The February, 1944, issue of the *National Geographic* gives good pictures and a good description of the happening described in the story. These pictures mounted would form an interesting part of your Display.

II. Do not forget your play, your Salute to the Trees, your Radio Broadcast, Dramatizations, Verse Speaking and your Collections if you plan to hold a Culminating Display. Perhaps you have learned some songs, too.

CHAPTER TWO REVIEW: ORAL

How well did you picture what you read?

Match the describing phrase with the person or thing described.

- | | |
|---------------------------------|--|
| 1. ferns | A. hardly cast a shadow of themselves. |
| 2. Arctic trees | B. a rich band of color. |
| 3. Northern forest | C. fairy-like lacery. |
| 4. Eastern forest | D. ablaze with scarlet. |
| 5. Pacific forest | E. with moist ferns at their feet. |
| 6. Prairie bluffs | F. a brilliant pattern of gold and crimson. |
| 7. Perkins | G. who held the championship for the county. |
| 8. forest the children planted | H. bouncing along beside her. |
| 9. cougar cub | I. the regular look-out. |
| 10. Bill's father | J. soft soothing things. |
| 11. Little John | K. a memorial to coming generations. |
| 12. low plants of the greenwood | L. acted like a spur. |
| 13. Cameron's words to Tim | M. dressed as a butcher. |
| 14. summer winds | N. a dancing with the daisies. |
| 15. Tomas | O. honored at dinner by dignitaries. |
| 16. King Richard | P. in the guise of an abbot. |
| 17. Paracutin | Q. the world's newest volcano. |

Key for above exercise:

1-C; 2-A; 3-B; 4-D; 5-E; 6-F; 7-G; 8-K; 9-H; 10-I; 11-M; 12-S; 13-L; 14-N; 15-O; 16-P; 17-Q.

Assign Chapter Two Review: Written, on Workbook pages 26 and 27.

CHAPTER THREE

LONG AGO AND NOW

In Grade Five, interest in the 'Once upon a time' of the fairy tale begins to change into interest in the real world of the 'long ago, when Dad was a boy, or Mother was a girl'. Historical sense, the power to distinguish between the long ago of last Christmas and the long ago when everyone used horses and buggies, is late in starting and of slow growth. It often begins to sprout about this stage, however. Experience proves that the simplest way to start and to strengthen it is by contrasting pictures and stories of one period with those of another. This chapter has been arranged with these facts in mind. The selections present contrasts in things in which most children are interested and about which they usually know something.

The stories Kidnapped, The First Train, and the Trolley Ride describe travel in different stages; Spreading the News contrasts old and new in communication; Maple Sugar, Travel, and St. George, the old and new in literature; Kidnapped and Skyscraper, the old and new in building, old and new ways of getting on together also. Then and St. George present the very long ago; Maple Sugar and Kidnapped, pioneer days in Canada; Spreading the News, The First Train and Forty Hours look both ways; Travel and Skyscraper represent modern times.

The teacher may make as much or as little as she wishes of this idea. If she feels her class to be still too immature, no mention need be made of the contrasts. If she thinks it time to appeal to the dawning historic sense in her pupils and to develop it, she can make the selections the center of a study of the 'Old and New'. It is a topic which lends itself to a unit offering a wide field for training in social studies, language, literature, music and painting.

If the teacher wishes to do this, a study of the frontispiece of the chapter might suggest the topic to the class and indicate the three stages to be dealt with: very long ago, long ago, and now. Possible units would be: A Day in the Home

of the Watch: his family, house, town, what they would eat, wear, work and play at; Safety, Then and Now: the protection of the people from disease, fire, thieves, etc.; was it safer to live then, or now? A Play in Three Acts: scenes from Very Long Ago, Long Ago, and Now. A frieze or poster exhibit showing, in different periods: houses, clothes, lighting, food, travel, communications, schools, games, etc., etc.

THEN

The poem presents a picture of one aspect of life in the towns and cities of long ago. One of the pupils may have read about 'The Watch' and could tell the other pupils about him. If not, the teacher should explain that as there were no street lights or policemen in long ago towns, the mayor and council employed a man to carry a lantern about the streets all night, looking out for evildoers, fires, and other dangers. As he walked along this 'Watch' called out the time and the weather.

When the pupils have read the poem silently, by question and suggestion, help them to make a mental picture of the scene: the night, dark, but faintly star-lighted; the street further darkened by the houses whose upper stories overhang the street and sometimes almost touch; the small, bright spark of light at the far end; the slow trudge, trudge of the Watch's tired feet approaching, the houses, dark and silent, hiding the snug-abed children, the two o'clock weather (cheerful); the three o'clock weather (shivering).

With closed eyes, let everyone try for a moment to visualize that scene. Now choose the 'picture' words to be emphasized. Note the run-on lines and practise reading them smoothly; practise the tone and expression to use in reading each cry. By this time some of the best readers will be ready to give a solo reading of this poem, which gives such a splendid feeling of 'Then'.

ST. GEORGE AND THE DRAGON

The legend of St. George and the Dragon is a very old one and probably symbolizes Christianity in the person of St. George slaying the dragon of paganism and so rescuing the fair maiden, England. He became her patron saint.

St. George of England was one of the seven champions of Christendom. Like the knights of the Round Table, he

travelled about the world with his magic sword, Ascalon, upholding good and putting down evil. One day while riding through a heathen country, he saw a beautiful maiden stand by the sea shore wringing her hands. As he rode up to her, she begged him to flee, saying that the dragon that plagued her country was about to rise from the waves and would certainly slay him. She, the Princess Sabra, the daughter of the king, had been chosen by lot to sacrifice herself to buy safety for her country for another year. Even as she spoke the roaring of the dragon drowned her voice and the monster, an enormous serpent with huge wings, terrible claws, a poisonous sting in his tail, and great jaws breathing out flame, rushed from the water and sprang upon St. George. With a swing of his tail the dragon swept the champion from his horse. St. George rose dizzily. He grasped his sword, Ascalon, which at once renewed his strength, and drove the magic weapon into the monster's side. The wound and the magic of Ascalon (Truth) reduced the monster to mildness. The princess tied her sash around its neck and led it quietly to the market place of the city where the king and his people welcomed them with great rejoicing. St. George led the pagan people into Christianity, as Sabra had led the dragon into the market place, and soon afterwards married the Princess and no doubt lived happily afterward.

The teacher might introduce the lesson by telling the class the legend of St. George and the Dragon. Then explain that the play we are to read gives a resumé of the most important adventures of St. George as he rode about the world fighting for Christianity. It enacts with much good-natured fooling his encounters with his most famous opponents: Turkish knight, King of Egypt, Giant Turpin and the Dragon. Explain also that it is a mumming play, that is one acted by mummers, a group of people who, at Christmas, went from house to house wearing the traditional masks of the characters whose parts they were to play. In describing the plays of this period, pictures of these masks and costumes may be shown. (*Note.* These plays had to be discontinued because of the number of thieves and rogues who crept into the houses of the gentry disguised in mummers' masks.) In this case the play is being acted by the

servants in the kitchen of the Manor House to entertain the lord and lady and their friends. It is one of the best of the old time funny plays, full of the rough and tumble fooling and the exaggerated acting of those days.

Vocabulary Setting:

The Little Dictionary words are:

mummers, mistletoe, scimitar, scurvy, giblets, bludgeon

Look up these words in the dictionary and study their meanings carefully as they give information useful in preparing the scenery and in learning the parts of the play. Practise pronouncing these words and also the nonsense words: flip-flop, tip-top, and alicumpane.

Purpose:

Read to enjoy the fun of the story and of the characters. (If the teacher thinks the pupils are likely to miss the spirit of the piece, she should read it aloud to the class first.)

Discussion:

The action and humor of the piece is so exactly on the level of Grade Five and Six boys and girls that it might almost have been created by a clever class with good direction and a knowledge of the knight's story. It should, therefore, need little discussion. Help the pupils to note about each character a few characteristics that the actor should try to represent in his interpretation of the part, e.g. The Turkish knight: politely introduces the play and Father Christmas; knows he will be wounded, but advances boldly; despises St. George as a braggart, but humbly begs his pardon; polite, bold, then quickly humble. Have different pupils practise reading brief passages trying to express the qualities decided upon. Consider what properties and costumes are needed and can be obtained. Plan the scenery.

Interpretation:

To be thoroughly enjoyed St. George and the Dragon must be acted. It makes excellent entertainment for a Christmas concert. If an acted presentation of the play is not possible, the teacher should arrange to have it read dramatically, that is with different readers taking the different parts.

Increasing Comprehension Skills:

To act, or even to read the play well, the pupils will need to know the order in which the characters appear and what each does.

I. Arrange Facts in Sequence:

List the characters in the order in which they appear in your play. Set the names under one another on the left side of a page of your Reading Activity Book.

II. Choose Main Points:

Opposite the name of each character write the most important thing he has to do.

III. Make Judgments:

After the thing he has to do, write the one of these words that tells how you think he ought to do it.

determinedly, gaily, furiously, boldly, terrifyingly,
demandingly, kindly.

IN THE MAPLE SUGAR BUSH

This poem makes for us a picture of an out-of-door scene in the woods of long ago Canada. It is early March. The maple sugar makers have not arrived yet; perhaps we have come first to find out and report whether the sap has begun to run. At any rate, we are alone, still and silent, peeping at the wood to see what it is like when it is alone.

Read the poem aloud, quietly, so as not to disturb the still peace of the scene; touch in the few details lightly, one by one, to make a Japanese print kind of scene.

Help the children to put it together in imagination: first to feel the stillness; then to sniff the freshness of the March breeze; then to see the tall, straight, dark lines of the tree stems against the cloud-dappled sky and snow-dappled earth; patches of bare earth showing, but no grass, no flowers, no animals waking yet. There is a harsh cawing of crows, then silence. Hush! What is that? A step? No, only silence. But look! Between the dark tree trunks, the Indian ghosts drift by, the ghosts of those, who long before the white man came made sugar here.

Painting the picture is probably the best way to interpret the poem. If oral reading is chosen, work for lightness and a gentle rise of tone and pace to the climax in the second last line.

KIDNAPPED

Suggestions for teaching this selection have been given as a sample Training Lesson and will be found on page 13.

SPREADING THE NEWS

This lively piece of verse describes three stages in the development of communications. Explain to the children that the Town Crier was the first news broadcaster. He belonged in the times of the Watch. As the Watch trudged round the town at night, the Town Crier went round in the day time, up and down the streets, ringing his bell and calling the news of the town to all who had time to listen.

Written news was first sent from country to country by private letter. The first modern newspaper was a series of public announcements, *Acta Diurna*, issued during the time of the Roman Empire. These were posted up for the people to read. The Chinese used this poster type of news during the 7th century. After the discovery of printing, single sheets recording some items of news were often used. The first newspaper in print in England was published in 1622. The first newspaper on the North American continent was published in Boston in 1704. The class might try to find out when the first newspaper in their province was published.

Grade Five boys and girls will not be able to remember when we first began to hear the news by radio, but that happened only about twenty-five years ago. Their grandparents will remember the first crystal sets, with the ear-phones, even if their fathers and mothers and teachers do not remember them.

Have the poem read silently and help the pupils to imagine what it would be like to hear only the Town Crier's news. People then knew at once only what went on in their own neighborhood; only after days, weeks, or months could they hear what had happened in distant places. Then came the newspapers and people heard the news once a week and later once a day. Today the radio brings the news at least

every hour of the day, and not only the news, but pictures of the news are sent to us by radio waves. Discuss the different kinds of news spoken of in each stanza. What is told us about communication in different ages? Is the kind of news people get important? Why? What should hearing the news hourly do for us? How should it make us feel toward the boys and girls in all those other parts of the world.

Interpretation:

This poem lends itself to dramatization either by reading or by reciting. Each actor knowing his part would make a more effective dramatization. The Crier could use his bell more freely, and the verse choir who would do the explanatory parts would be able to speak more freely.

Assign Workbook exercise on pages 30 and 31.

THE FIRST TRAIN

Background:

This story was written about the first trip of the first train in the United States, but almost the same thing happened about the same time in Canada.

The first train drawn by a steam engine in Canada ran, in 1837, from Albion coal mines in Pictou County, Nova Scotia, to New Glasgow where the coal was loaded on ships. Up to that time the coal had been hauled to the docks in horse-drawn carts, a slow kind of transport. The steam engine had been invented by James Watt; England had built several short lines of railway; the United States was building one; Canada was to have one, too. The track was built, three engines and the rolling stock were imported from Britain, and the first train in Canada rumbled down to New Glasgow.

We do not know who all the passengers were, but the trip was free and thousands of people lined the trackside to watch the train pass, so, no doubt, the experiences and opinions of these Canadian travellers were much the same as those of the people in the story. After the journey, the Canadian passengers were given a dinner. An ox was roasted whole and the meat served free to all comers. In the evening a grand ball concluded the festivities of the day.

Vocabulary Setting:

Little Dictionary words are: throttle, toll-gates.

Geography words to find on the map are: Maritimes, New Glasgow.

Purpose:

Read silently to enjoy the fun, and to note also the opinions of the different people who rode on the first train.

Discussion:

Use the illustration in the Reader to get a clear picture of the first train. Compare the engine of this train with that of a modern stream-lined train. Note the tender with its barrels of wood and water. How does the engine differ from a modern oil burning engine where the oil is carried to the boilers through shining pipes, or even from the engines that still burn coal? What have the modern trains perfected to a very high degree that has eliminated the bumping which occurred on the first train ride? What is the difference in appearance between the engine of the streamlined train and this one? How are passengers now protected from smoke and cinders? What are some of the comforts of a modern train? In the story the speed of thirty miles an hour was spoken of as very fast? What is the speed of the Flying Scotsman—or other very fast train? In the story one person mentioned that the sparks from the train would set fire to the crops. Has that ever been a danger? What has been done to lessen this fire hazard? (note the fire guard plowed along the railroad right of way.) Ask the class to give their opinions as to how trains have helped Canada to grow.

Increasing Comprehension Skills (books open):

I. Note Details:

- (a) Make a list of bad things the train would do.
- (b) Make a list of things that needed to be done to make the ride more comfortable.
- (c) Write the prophecy made about the future uses of the train.

Answers:

- (a) Spoil farms with soot; set fire to the barns and houses; the noise of the engine will frighten the

animals, the hens will not lay eggs and the cows will not give milk; innkeepers and owners of toll-gates and canals will be driven out of work.

- (b) A day may come when steam trains will carry us at even greater speed over roads hundreds of miles long.
- (c) The stopping and starting; fire protection; protection from soot and cinders; protection from sun and rain.

II. Make Statements (Make Judgments):

Complete the sentences with the words that will make each one true.

1. The cars used were stagecoach bodies
2. These cars were fastened together with heavy chains
3. To provide extra seats planks across flat cars
were used.
4. The wood was used for fire
5. The water was used to make steam
6. The signal to start was the blowing of a tin horn
7. What happened when the train started? everyone fell
8. What happened to the ladies' hats? caught fire

III. Character Study:

An exercise in characterization to permit more intelligent interpretation of the piece would be a natural activity to follow the reading of this story. This exercise should be oral and developed by teacher and class together. If the children have difficulty, help them with questions. Characterizations listed below are merely suggestive.

Mr. Patrick Kerwin (conductor): Calm, proud of his train. Find sentences in the story to prove this.

Mr. Morris: Interested and alert.

Mrs. Morris: Nervous and fussy, easily angered, but still enthusiastic about the train.

Mr. Townsend: } Good sense of humor, ready to laugh
Mrs. Townsend: } no matter how uncomfortable the situation.

Mr. Benedict: Interested in the venture, watching the crowds. He had a calming effect during the excitement.

Mrs. Benedict (no clear-cut characterization): She had a tendency to reflect the attitude of her husband.

Other passengers: The optimists and pessimists.

Assign Workbook exercise on page 32.

Increasing Technical Skills:

I. Divide these words into syllables: Use rules in Reading Activity Books. Note which rule applies in each case.

brigade, conductor, ruffles, Maritimes, throttle, terrified.

II. Below are some of the compound words found in the story. Have the pupils write separately the two words from which each word is formed.

landscape, innkeeper, toll-gates, smokestack, somewhat, railroad, platform, handkerchief, stagecoach, horseback.

III. Building words with the suffix *or*:

conduct—*conductor*, a person who conducts something such as a train or street car.

Add *or* to the words below and tell what each word means as in the above:

act, collect, instruct, direct, audit, suit. (Results here might be interesting.)

Assign Workbook exercise on page 33.

Interpretation:

Using the facts gathered from the story and those given by the teacher about the first Canadian train, and with the conversation in the story as a model, the pupils might write a play about the first train-ride in Canada. No doubt there will be some who will wish to introduce a scene about the celebration in the evening.

Activities:

1. Collect pictures showing the development of trains. There are many such pictures in current magazines.
2. **Skyscraper is Built.** This poem is dealt with on page 54.

TRAVEL

Background:

This poem expresses beautifully that small thrill of excitement and longing that rises in almost every heart at the sound of a train whistle echoing far away. That sound lifts the spirit in a moment of longing to escape with the train to some strange, exciting, different place. We are all for that moment 'gay adventurers'. It is a young feeling. Girls and boys of Grade Five already know it. Introduce the poem by telling them that it will describe a feeling they know.

Reading:

The teacher will know whether or not the feeling will best be caught by reading it aloud to the class, or by letting them read it silently for themselves. If it is to be read aloud, the teacher should read it clearly with careful consonant enunciation, beginning each stanza briskly, changing the time gradually in the third line to conclude the verse rather slowly and thoughtfully. Make a good pause also between the stanzas to allow the thought to be grasped. A sensitive class whose skill in seeing and hearing things mentally is developing, should read the stanza silently with good results.

Discussion:

Talk about the feeling the train whistle gives us: Is it a real feeling? Does the poet tell the truth about it? How many have heard the whistle? They will be able to tell whether it made them want to be off with the train. Could the poet really hear the whistle miles away? Could she really see its cinders red on the sky? If not where did she hear the sound? (in her imagination.) Let all keep perfectly still for a moment and try to hear that sound (hearing in imagination). Help the pupils to understand that, if they

can hear and see in imagination, that is a kind of travelling, a kind of 'gay adventure', that anyone can do, anywhere, and at any time. Do all agree with the poet in what she says in the last two lines? Help the pupils to understand also that the poem is a kind of epitome of all that the railway has done for us. As we discussed *The First Train* we spoke of different things that the train might do or has done for the world. Perhaps we, like the people on the First Train, did not realize that the railway has changed the world and all our ways of living very greatly since pioneer times. It has given us also many new pleasures, new uses for our imagination, new thoughts and new feeling about the world and the people in it.

Interpretation:

The poem is probably best interpreted by choral recitation, the class speaking in unison. The enriched tone and slower pace of unison speech gives increased conviction to the expression of the opinion in the verses. They lend themselves also to solo reading, or recitation. In either case, work for good word grouping with careful breathing, careful consonant enunciation, and the suggested change of tone and pace in each stanza.

THE TROLLEY RIDE

Background:

The Trolley Ride is from the book, *The Moffats*, by Eleanor Estes. It is a jolly book and the boys and girls will enjoy reading all of it. The father of the Moffat children died, and their mother had to earn a living for them. The children had to manage for themselves a good deal of the time, but they were so sensible and good-natured that they got on very well. They were always inventing games and fun, getting into trouble, and getting out of it with their mother's help. They had not much money to spend, so they thought a ride on the trolley and an afternoon at Sandy Beach a great treat. The ride in the story is a particularly exciting one; 'a ride to tell their mother about, worth a nickel, if not more'. Call attention to the first picture and try to judge the ages of the children.

Vocabulary Setting:

Little Dictionary words are:

baleful, lethargy, contraption, nonchalance,
fascinated, implored, frantic, impudence,
whipper-snapper.

I. The first four should be looked up and their meanings discussed; the others might be left to gather from the context and be discussed after the discussion of the story.

II. Unusual words whose meaning should be gathered from the context and discussed after the reading are:

dither: a state of shaking or nervous confusion.

hullabaloo: great noise, clamor, uproar.

sardine: another way of calling him 'an old fish'.

walrus: a large mammal with drooping tusks. Ask the pupils if they can give a reason for calling Mr. McCann 'an old walrus'.

newfangled: inclined to new ideas or new fashions.

Purpose:

Read silently to enjoy the story and to decide what you think of the characters.

Discussion:

When the children have read the story silently, question first to discover if they all know what a "trolley" is. Those who have been in any of the larger cities will have seen street cars, or trolley buses. The majority of them will know that the "trolley" is a grooved wheel on a pole used to carry electricity from an overhead wire to the motor of a street car or bus.

The picture will help those who have never seen street cars or buses that get their power through a trolley. In Canada, cars which run on tracks and receive their power through trolleys are called street cars, in England, trams, and in some parts of the United States, trolleys. A study of the 'enemy' car in the picture will help to make clear the means by which the trolley is propelled. Question to make sure that the pupils understand the cause of the trouble: the single track where one car has to wait upon a side track until the other car has passed. A street car is a more modern form of transport than the train. Compare the two.

Discuss next the story: The cause of the quarrel: What was the rule for the two motormen? Where was the young man coming from and why would he be likely to reach his switch first and, therefore have to wait? What did he do? How did this make the old motorman feel? Was he justified in feeling angry? Build up brief character sketches of the two men, listing single words describing each in turn. What is the central point in the story? (the meeting); what other characters are brought in here? Why are they introduced? What do they add to the excitement? What does Mrs. Squire add? (fun) How do the Moffats feel about the quarrel? Why did they stay on the trolley? What is the climax of the story, the highest point of the excitement?

Increasing Comprehension Skills (pupils work with books open):

I. **Collecting facts** that clarify meaning. (This exercise may be done orally during the discussion period, or used as a written comprehension exercise.)

(a) List the words, phrases, or sentences which tell of 'Old McCann's anger'.

1. A baleful look came over his face. 2. I'll show him. 3. You, you young whipper-snapper! 4. following close behind, all but butting him in the rear like an angry bull.

(b) Young O'Brien's Impudence.

1. wore his hat on the back of his head and sat all slouchy on his stool, the very picture of impudence. 2. Hey, you old sardine, you. 3. pushed his hat farther back upon his head and assuming an air of great nonchalance took the driving gear to the other end of the trolley.

(c) The excitement of the Moffats.

1. Although their hearts beat fast they said nothing. 2. Joe, Jane and Rufus were shivery with excitement. 3. "They ought to have pistols and a sword to fight it out," said Rufus. Nothing that happened that afternoon could come up to that trolley ride.

(d) Mrs. Squires.

1. threw apples at the motorman and screamed, "Go back". 2. A hose will do much. 3. called the

fire department. 4. said she would write a letter of complaint to the newspaper.

Assign Workbook exercise on page 35.

Increasing Technical Skills:

I. Review the long and short vowel rules that the children have written in their Books.

Have the children write these words in their Reading Activity Books and put in the long or short vowel marking.

back, line, no, than, milk, bottle, at, sat, road, green, stop, did, not, time, make, he, wait, his clump, stuck, crash, just.

II. Below are some of the words in the story written as they are often written in the dictionary. Write each word in its ordinary spelling.

dith'er; sī'ren; slouch'i; taw'ni; ej'ing; swich; nik'l.

Assign Workbook exercise on page 36.

Interpretation:

The story lends itself to oral reading or to relay story telling. The children could pretend that they are the Moffats telling their mother about their exciting afternoon.

FORTY HOURS

Background:

The teacher may wish to give the children some facts about the life of Edison. Thomas Alva Edison was an American. He was born in Ohio in 1847, but while he was still a child, his family moved to Port Huron, Michigan. He left school at twelve years of age and got a job as a newsboy on a train. He was already interested in inventing, and during his free time built himself a tiny laboratory in a corner of the baggage car. There he experimented with chemicals, printing presses and any number of 'gadgets'. In the end he set fire to the car and the conductor put a stop to his experiments. One day while waiting on the platform for his train, he saw the child of the station master run out on the track just as a freight train drew in. Edison seized the child and then threw the child and himself out of the way of the engine. The grateful father offered to teach Edison telegraphy. The

boy learned quickly and became a very skilful telegrapher. When he had perfected his telegraphy he went to Boston where he soon got a job, again using his spare time to work at different inventions. He invented several things which very greatly improved telegraphy and a telegraph company paid him \$40,000 for them. With this money he built a large laboratory and factory at Menlo Park, New Jersey. It was at this laboratory that he invented the electric light bulb described in this story. Edison also invented the phonograph, as well as a great many other things that have helped to make people comfortable and happy.

Vocabulary Setting:

Little Dictionary words are: laboratory, carbon.

Note that the word used in the story is carbonized and question them to make sure that they understand the relationship in meaning between the two words. Have them give pairs of other words with the same relationship in meaning, e.g.: terror: terrorized; memory: memorized; vulcan: vulcanized; rubber: rubberized; etc. Then get them to tell what 'ized' means.

Purpose:

The vocabulary burden in this story is very light, so it may well be used as a speed and comprehension test to permit the pupils to see what improvement they have made. There are approximately 1350 words in the selection. The pupils should, by this time, be reading at a study speed of about 160 words per minute and should read the piece in about 9 minutes. Or, the teacher might start the class together and jot down the finishing time of each pupil. Then have them do the comprehension test.

Comprehension Test:

Among the Grade Fives who took this test, the good readers averaged from 90 to 100 per cent of comprehension, the average readers 80 to 85 per cent.

1. Edison was looking for a good gaslight. (False)
2. He had already spent over forty thousand dollars. (True)
3. It took about ten minutes to turn the thread into a loop of carbon. (False)

4. The workers had to be very careful of this thread. (True)
5. They used a whole spool of thread and still no carbon. (True)
6. Each thread had to be taken to Edison's office. (False)
7. Each time a thread broke Edison became very impatient. (False)
8. When the thread was put into the bulb the air was pumped out. (True)
9. The first thread in a bulb did not burn. (False)
10. The bulb burned for forty hours. (True)

Discussion:

Discuss with the children what quality in Edison's character seems to have been most important to his success. They will discover that it is persistence, never giving up, that is most strongly emphasized in the events of the story. Some may be reminded of the story of "Bruce and the Spider" and will be able to tell how like both the spider and Bruce, Edison was.

Discuss other qualities of Edison that the story shows, and ask the pupils to tell what incidents suggest these qualities; or mention incidents and ask what qualities they show. In this way a brief character sketch of the inventor may be built up.

Interpretation:

The pupils might give brief oral speeches on such topics as: What Edison looked like (see picture); His character; What a laboratory looks like (see page 276); An Explanation of his experiment; What his invention has done for our lives; etc.

Increasing Comprehension Skills:

I. Choose Titles:

Choose from the following the two best titles for this story, and give a reason for your choice.

1. Making Thread Into Carbon
2. The First Electric Light
3. A Useful Invention

4. A Gift to the World
5. Watching All Night
6. Inventions

II. Make Inferences:

1. Edison had worked all night over:
 - (a) a piece of carbon
 - (b) an electric wire
 - * (c) a piece of thread
2. It was Edison's intention to:
 - (a) make an electric current
 - * (b) make an electric light
 - (c) improve the gas light
3. He had spent on his experiment:
 - (a) \$4000
 - (b) \$400.00
 - * (c) \$40,000
4. Edison wanted the thread for:
 - (a) mending
 - * (b) carrying an electric current
 - (c) binding parts together
5. The thread had to be carbonized to:
 - (a) make it stronger
 - (b) make it burn more brightly
 - * (c) make it so it would not burn out too quickly
6. The greatest difficulty was in:
 - (a) making a loop in the thread
 - (b) keeping the temperature even
 - * (c) taking the thread from the mould
7. A glass blower blows melted glass into:
 - (a) sheets
 - * (b) hollow shapes
 - (c) solid balls

III. Writing Directions:

Write in correct order the directions Edison and his companions followed in making the electric light. You will need to read at study speed and note all the details carefully. (Figures at the right give the correct order for the use of the teacher.)

Form it into a loop. (2)

Place it in a mould in a furnace. (3)

Take a piece of heavy sewing thread. (1)

Heat it to the proper temperature. (4)

Let the carbonized thread cool. (7)

Let it remain in the furnace until it is carbonized. (5)

Take it out of the furnace. (6)

Remove the thread from the mould without breaking it. (8)

Take the carbonized thread to the glass blowers. (9)

Enclose the thread in a thin glass bulb. (10)

Pump out the air around the thread. (12)

Seal the bulb. (11)

Turn on the current and test the bulb. (13)

Keep on experimenting until you have a light that will burn steadily hour after hour. (15)

Watch to see how long the light will burn. (14)

IV. Find Proof:

Write statements to prove that Edison was:

1. persistent (He made one thread after another).
2. patient (He was not tired of waiting all night).
3. ingenious (He thought of using common sewing thread for his bulb).
4. good natured (He did not scold the men when the thread broke.)
6. cautious (He would not commit himself as to how long the thread might burn.)
7. calm (He made no loud outcry of triumph).
8. critical (He saw faults in his bulb and many things yet to be improved in it).

V. Draw Conclusions:

By discussion the teacher should lead the pupils to arrive at the conclusion that all the characteristics listed above are the qualities of a great scientist and a great artist. The pupils might then be asked to name some other great scientists, inventors and artists.

Increasing Technical Skills:

Practise marking and pronouncing the variant vowel sounds. The pupils should do this exercise in their Reading Activity Books, looking up the rules while they work.

Long *a*: In the following words the vowel *a* has the long sound: make, wait, say. Write three more words like each one.

Long *e*: In the following words the vowel *e* has the long sound: sleep, steam. Write three more words like each one.

Long *i*: In the following words the vowel *i* has the long sound: pine, tried, triangle. Write three more words like each one.

Long *o*: In the following words the vowel *o* has the long sound: tone, old, coat. Write three more words like each one.

Long *u*: In the following words the vowel *u* has the long sound: tune, super, fury. Write three more words like each one.

Activities:

The pupils might like to:

1. Draw a picture to illustrate the story 'Forty Hours'.
2. Write a story 'Lighting, Then and Now'.
3. Find at home and in the schoolroom, and make a common blackboard list of, inventions that the People of Long Ago did not have.

CHAPTER THREE REVIEW

I. Classify:

Write the heading 'Then' on the blackboard and name all the poems and stories that tell about the Long Ago. Write the heading 'Now' on the board and name all the stories and poems that tell of modern times. If poems and stories tell of both, name them under both headings.

II. Predict Outcomes:

What would have happened if

1. Mr. Stringer had never found Little Ann?
2. The First Train had caught fire?
3. The spider boy had not worked carefully?
4. The enemy trolley had not stopped?
5. Edison had given up when the first thread broke?

III. Collect Facts:

Tell one interesting fact you learned from .

- | | |
|---------------|-----------------|
| 1. Then | 4. Skyscraper |
| 2. St. George | 5. Trolley Ride |
| 3. Kidnapped | 6. Forty Hours |

IV. Recall Information:

What is a

- | | | |
|--------------|---------------|----------------|
| 1. mummer | 5. bateau | 9. trolley |
| 2. mistletoe | 6. toll-gate | 10. walrus |
| 3. scimitar | 7. throttle | 11. laboratory |
| 4. scurvy | 8. skyscraper | 12. siren |

V. Make an Outline:

Organize in outline form the topics dealt with in this chapter under the headings given below. (For the teacher's convenience the sub-headings are filled in.)

(i) Long, Long Ago

- A. The Night Patrol
- B. The Town Crier
- C. Mummers
- D. Strange Beliefs (Giants and Dragons)

(ii) Long Ago

- A. The Maple Sugar Bush
- B. The Newspaper
- C. Travel by:
 - (1) Durham Boat
 - (2) Bateau
 - (3) Canoe
 - (4) First Train
 - (5) Trolley

(iii) Now

- A. Incandescent Lighting
- B. The Radio
- C. Skyscrapers

VI. A Possible Culminating Chapter Activity might be worked out by committees set up to report upon the topics suggested in the Outline. They might make their reports and talks more interesting by adding information collected from outside sources, pictures, illustrations of their talks, dramatizations, recitations, etc.

Assign Chapter Three Review: Written, on Workbook p. 39.

CHAPTER FOUR

THEY BROUGHT THEIR GIFTS TO CANADA

Introduction to the Chapter:

The stories in this chapter tell of a very few of the many 'gay adventurers' who have come to Canada, and suggest a very few of the many gifts they have brought with them. Because so very few of the many could have stories told about them in the chapter, the artist has drawn a charming picture of them all—or nearly all, to stand at the beginning of it. The bright faces and gay national costumes open the chapter with a shout, and a wave of greeting from them all to the girls and boys of the class. The pupils will probably want to examine the picture, and it is suggested that the teacher might well spend a reading period with the class studying the costumes, naming as many of the different nations as possible, and finding on a map the countries from which they come. When the pupils have named all they can, use the key at the end of this section to identify the others.

The chapter has been arranged with a view to providing material for a simple study of citizenship, and if it seems desirable, material to form the inspiration for a Canadian Christmas concert. The selections in the chapter have been chosen to represent chiefly the first peoples to come to our country: French, English, Scottish, Irish, Scandinavian, partly because they make up the largest part of our nation and their qualities give basic character to our citizenship, and partly because their Christmas customs are well known to most of us. The suggestion is that the pupils should select from the picture some of our more recently arrived citizens—preferably those with representatives in the class and school—and center the Christmas concert around them. Choosing stories of other countries to read, tell, or dramatize; poems to recite; Christmas customs to demonstrate; songs; dances, etc., will help the pupils to discover the many valuable gifts of character and qualities of citizenship that our new citizens bring to us.

The qualities which the stories and poems of the older citizens seem to the editors to suggest are: Our Fathers Came: gratitude to our ancestors, pride in, and loyalty to, our country; Handy Sandy; persistence, thinking things out; Jacques Cartier: courage, love of adventure; Dick Whittington: hard work, doing one's best; The Ballad of the Fiddler: imagination, making strange music, telling strange stories; Petrick the Potter: making beautiful things with one's hands; O Canada (in French): beauty in our other language (explain that Canada has two); pride in the fact that Canada has two languages, both among the richest and most beautiful in the world; A Canadian Christmas Carol (an Indian hymn): reverence; The Christmas Coin: kindness, sharing; Gentle Beasts: kindness, sympathy for animals. Teacher and pupils will find other gifts and qualities than these in the selections and should use their own ideas. These are submitted merely as suggestions, and as illustrations of the kind of thing to look for in the stories and poems chosen by the pupils for their concert, or booklet.

If a linking up with the Christmas concert is not desirable, the stories and poems in the chapter may suggest a simple project of collecting pictures, stories, poems, songs, etc., for a booklet to be prepared as a 'supplement' to the chapter, giving some little item about each nation in the picture. The key to the picture follows. (For key picture see page 167.)

- | | | |
|-------------|-----------------|--------------|
| 1. England | 10. Holland | 20. Russia |
| 2. Ireland | 11. Switzerland | 21. Poland |
| 3. Scotland | 12. Jugoslavia | 22. China |
| 4. Wales | 13. Denmark | 23. India |
| 5. France | 14. Roumania | 24. Arabia |
| 6. Hungary | 15. Austria | 25. Brittany |
| 7. Slovakia | 16. Spain | 26. Turkey |
| 8. Norway | 17. Germany | 27. Mexico |
| 9. Greece | 18. Italy | 28. Finland |
| | 19. Sweden | |

A pageant for Citizenship Day would be another way of summarizing the chapter. The preparation of the pageant and the representation of the actual gifts to be presented would fix the 'gifts' firmly in the minds of the children, and would lead to a greater appreciation of the contributions of all those countries who have helped to make our Canada.

The class might not wish to use all the countries shown in the picture. The choice would depend on the interests of the class at the time, or on the number of different countries represented in the classroom.

The following outline is merely suggestive. Teacher and pupils working together will be able to work out ideas that fit their own situation more exactly.

Pageant

Miss Canada: The central figure—clothed in a long white gown, trimmed with maple leaves, and wearing a wreath of maple leaves upon her head.

Canadian Indian: The first Canadian brings in his gift of furs, and lays them at Miss Canada's feet. He carries a bow and arrow to show his knowledge of the hunt, the gift of that knowledge which was so valuable to our first settlers.

France: It is fitting that France should stand at the other side of Miss Canada to show that it was from France that the first white settlers came to Canada. If possible, the pupil who represents France might sing the verse of 'O Canada' in French.

England: The gift of England to Canada could be represented by trade as shown in the story of Dick Whittington. Trade could be shown by the model of a ship, either of Dick Whittington's time or a present day cargo vessel. This ship might be loaded with articles of British trade. Others may prefer to have England's gift 'Freedom'. It might be shown by one carrying a scroll representing Magna Charta.

Scotland: Following the idea presented in the story of Handy Sandy, Scotland's gift might be education, or science, or Scottish persistence and thrift represented in some way.

Ireland: An Irish lass in a costume of green might do an Irish dance to show Ireland's gift of 'Fun and Laughter' or a group of leprecauns might dance around a fairy ring to show the gift of 'faery'.

Wales: The gift of song from Wales is ever evident. A child in Welsh costume might sing some simple Welsh melody, such as "All Through the Night."

Scandinavia: A pupil or pupils bearing the model of a Viking ship to represent voyage and discovery.

Denmark: A pupil might lay at the feet of Miss Canada a volume of Hans Andersen's Fairy Tales.

Holland: A girl or boy in traditional Dutch costume might present to Miss Canada a pot of flowering bulbs (real or artificial).

Central Europeans: A group of Central Europeans might bring to Miss Canada their gifts of handicrafts.

Italy: Art. An artist with palette and brush to represent the gifts of such great men as Leonardo da Vinci, Michelangelo, and Raphael.

India: Indian boys in costume might bring a gift of tea to place at the feet of Miss Canada.

China: This country could bring its gifts of 'firsts': silk, china, hangings, embroideries, etc.

OUR FATHERS CAME

Background:

This poem has a topical rather than a literary interest. It was written in honor of the first presentation of Canadian citizenship certificates. The ceremony was held in Ottawa on July 1, 1947. Certificates of Canadian citizenship were presented on that occasion to Mr. Mackenzie King, to Mr. Karsh, the famous photographer, and to a number of other Canadians, notables and just ordinary folk, called from all parts of Canada to make a representative group. Ceremonies of the same kind were held at the same time in other centers and it is hoped that each Dominion Day will see them repeated.

The new Canadian citizenship law defines Canadian citizenship and explains how it is to be obtained. People born in Canada are Canadians of right and need no certificate, though they may obtain one from the Canadian Citizenship Branch, Department of State, Ottawa, on payment of a dollar. The certificate is convenient to have when travelling abroad. People who wish to become Canadian citizens may do so by applying for the necessary forms and making the proper preparations. They get their certificates when they have completed the requirements.

Canadians are not a demonstrative people and it is felt by many that our schools make far too little of our country, its emblems, its beauty, worth, and pride of citizenship. It is felt that Canadian teachers might very well hold a 'citizenship month' with their classes every year. Normal Grade Five pupils understand what it means to be a member of the class, the team, and are beginning to understand something of membership in the community. They can, therefore, be expected to understand a very simple explanation of citizenship in the wider sense. They should know that they are Canadians born, and be proud of that fact; they should be eager to welcome newcomers to our country and to help them to become Canadian citizens. Taking CANADIAN CITIZENSHIP as the class motto for the month, with constant reference to its meaning will help the pupils to begin to recognize the respect for the law, reliability, persistence, and willingness to work, to do one's share, that are characteristic of most Canadians, and to begin to develop the tolerance that we all ought to have, but do so lamentably lack.

Reading:

If the teacher thinks it best, she could read the poem aloud to the class while they follow with their eyes. After preliminary discussion of topic and words, the children should read the verses silently to find out what our forefathers did for Canada and what we have to do for her.

Discussion:

Help the pupils to answer the thought question. Help them to discover that the first part of each of the two first verses tells what our fathers did and the last part what we must do. The last stanza is all about us. Explain that our fathers loved their homelands, too, but that they left them because of sorrow and suffering caused by war and persecution. They came to Canada hoping to find a happier life which most of them have found. They, and we, have much to thank Canada for and the best way to show our gratitude is to be good citizens.

Interpretation:

Oral reading or recitation is probably the best way to interpret the poem. It lends itself to choral recitation, the

first three lines being spoken by a single voice, the last part by the chorus. The last stanza particularly might be memorized by all.

HANDY SANDY

Preparation for Reading:

Many of our forefathers who adventured to Canada were Scottish, as was the MacLeod family of this story. As the story says, "They are a tough race to beat." This characteristic trait of persistence has left its imprint on the people of Canada. The teacher will know many famous Scottish names that were prominent in the early development of Canada: explorers, fur traders, settlers, farmers, railroad builders, and engineers. At the present time the descendants of these adventuring pioneers are prominent in every field of Canadian endeavor.

The story of Handy Sandy tells of a Scottish family who had been in this country only a short time. Their life on the farm had been difficult; crops had been poor; animals had died. This bad luck worried young Sandy, and he wished that in some way he could help his father.

As the pupils read the story they will discover that in Scotland Sandy's father had been an engineer. The pupils may recall that the father and grandfather of Robert Louis Stevenson were both engineers; they built lighthouses to warn ships away from the many rocks on Scotland's seacoast.

Vocabulary Setting:

Little Dictionary words:

fodder, foundry, arsenal, expansion, contraction.

Have these words looked up and the meanings discussed briefly. Discover whether the pupils know the word 'fuse' in relation to 'shells', 'ammunition', or 'explosives'.

Purpose:

Pupil's: Read to enjoy the story and to discover how Sandy was able to help his father by using his intelligence and persistence.

Teacher's: As this is a selection suggested for use as a test of improvement in rate and comprehension, the teacher's

purpose will be to discover reading difficulties, with a view to preparing a remedial program for those requiring help.

Time for reading: 15 minutes.

Have the children mark the last word they were reading when the time is up and estimate their rate of reading, e.g. the number of words per minute.

Finding the Reasons Why. A Matching Exercise:

Directions: Write the numbers to 10. Beside each number write the letter which would tell why.

1. Mr. MacLeod went to town because (D)
2. Angie wanted the knife because (H)
3. Sandy liked to go to the foundry because (A)
4. Mr. Holmes had bought the shells because (I)
5. The shells could not be used until they were broken because (C)
6. Mr. Holmes thought Sandy might do it because (G)
7. Freezing water needs more room because (J)
8. The water did not freeze under the snow because (K)
9. Sandy was not beaten when he had bad luck the first time because (E)
10. Sandy was able to help his father because (B)
11. This story tells us that the Scots are a tough race to beat because (F)

- A. he was interested in mechanics.
- B. he earned so much money.
- C. there was still powder left in some of them.
- D. he needed money.
- E. he tried again and succeeded.
- F. once they get an idea, they persist until they succeed.
- G. he knew that he was as smart as a whip.
- H. it was a Barlow and had five blades.
- I. he thought that they could be broken and used.
- J. it expands.
- K. the snow made a warm blanket.

Note: The Grade Five group to whom this test was given made the following comprehension scores: High Reading Group score 95%, Remedial Group 78.2%.

Discussion

The character of Sandy, the incidents of the story, the information, and the inference, are all important in this story. First put together a character sketch of Sandy: his age, home, family; he lived on a farm, but was interested in science; he read books about it; he remembered what he read; he noticed things round him; he could use his information to explain things that he saw; he had good ideas and could invent ways to work them out; he did not give up easily.

With this mental picture of Sandy in mind, the pupils will be able to understand how the incidents of the story came to pass: he had read about the power of frost; he noticed the cannon balls and wondered about them; when he heard the men talking, he connected the two and had his big idea; his eagerness to experiment gave him courage to face the men and stick to his point with them; he persisted in the working out of his experiment, too. Talk over the scientific fact upon which Sandy based his idea—the pupils will all be familiar with it. Make sure that they understand why the cannon balls did not split open at the first try. Note also that Sandy did not work alone in this experiment. His brother, father, Mr. Holmes, the foreman, even Captain Bragg and his mother helped him. How did each help him. Note that he was willing to accept their help and grateful for it, and emphasize the inference that scientists always help each other. They share their information freely and co-operate in working out their ideas.

Increasing Comprehension Skills:

I. Find all the phrases that tell of Sandy's persistence:

1. refusing to be distracted from his purpose. p. 139.
2. not at all flustered; may I have a shell to work on? p. 142.
3. but Sandy was not to be put off. p. 141.
4. the use of his father's books. p. 143.
5. It was cold hunting for the harrow tooth. p. 144.
6. I'm not licked yet, am I, Father? p. 146.

II. Make statements and arrange steps in order:

1. State the problem the boys set out to solve.
2. Explain the force Sandy relied upon to solve it.

3. Arrange the following steps in the right order to tell how they directed the force in solving their problem.

(6) (a) They left the shell as it was during a two-day blizzard.

(1) (b) They made a plug of a harrow tooth.

(7) (c) On the third morning their shell was broken.

(2) (d) They filled the shell with water.

(4) (e) They covered the shell with snow.

(5) (f) They uncovered the shell next morning and found it unbroken.

(3) (g) They drove the plug in tightly.

Assign Workbook exercise, pages 40-41.

Increasing Technical Skills:

I. Word study:

(a) Compare the use of jagged in this story with its use in "The Swinging Bridge."

(b) Look at the suffixes 'tion' and 'sion'. Tell the children that they mean the same thing; the act or state of e.g. expansion—the act or state of expanding.
contraction—the act or state of contracting.

Add 'ion' or 'tion' to each of these root words and note the change in meanings:

collect....., select....., attent....., relat....., relaxa.....

(c) Find the root words that make up these new words in the story:

circulation, storage, discarded, distracted, chuckling, flustered, expansion, contraction, eleventh.

Assign Workbook exercise, page 42.

Interpretation:

Divide the conversational parts into scenes, for dramatic reading, e.g.

Scene 1. Sandy, Angie and the cannon balls.

Scene 2. Sandy and Mr. Holmes.

Scene 3. Sandy, his father and the book.

Scene 4. Finding the shell after the first experiment.

Scene 5. After the blizzard.

Scene 6. Sandy, Mr. Holmes, and the broken shell.

Prepare for the reading by studying the characters, e.g.

Father: worried about finances, but interested in what Sandy was doing and willing to advise and help him.
In what kind of voice would he speak?

Mother: helping with her presence and care, anxious that the boys should not go out into the blizzard.

Angie: most interested in the knife, not so much interested in the foundry and the shells, but willing to follow and to help Sandy.

Sandy: very anxious to help his father; keen to solve the problem. Note his persistence and try to use a determined, but persuasive voice in getting the help he wanted.

Practise also looking at the audience while reading the speeches: Take a swift look down to get the sentence, then look up and say it to the audience.

Activity:

Look in the book list to find other stories about children from Scotland.

JACQUES CARTIER

Background:

Some Grade Five pupils may have read of Cartier in a history story book. Even so it will probably be necessary, as an introduction to this lesson, to tell them something about the bold pilot of St. Malo, in France, e.g. In Cartier's day, America and Canada had just been discovered and no one as yet knew much about them. When Cabot returned to England after discovering Canada, he told the people about the swarms of cod in the Canadian seas. Fish were in great demand in those days and the news spread to France and Spain. Fishermen from all three countries began coming over in their small boats every summer to fill their boats with Canadian fish. At first, the fishermen were afraid of our shores and did not land much on them. They heard roarings on the islands and believed them to be inhabited by demons. They became familiar with the straits, inlets and passages, however, and knew about the Strait of Belle Isle and that if you were bold enough to sail past the Isle of Demons at its mouth, you came into a great water, large as a sea. They

told their friends at home about these things. Jacques Cartier knew all about the strait and the gulf. So when the King of France wanted to send an explorer to look for a passage through America to China, he chose Cartier as captain of the expedition. Cartier sailed past the Isle of Demons, through the strait, across the Gulf and up the River St. Lawrence without any trouble. The poem tells the story of what he found.

Reading:

The beauty of the poem is the strong feeling of gay adventuring, the clear pictures, and the smooth rhythm of the lines. The teacher should first practise reading it aloud so as to bring out these points. Read fairly rapidly, but with careful ending enunciation, marking the gay rhythm and with plenty of excitement in the voice.

Discussion:

Try to get the pupils to describe the feelings in the poem (fearful, sad, glad, gay, proud, etc.) and to describe the movement of the rhythm (smooth, quick, excited). Then re-reading the stanzas with the pupils following with their eyes, help them to put together the two pictures: first, the sad one with the people kneeling in the church praying for their men going out across the unknown sea to the land of demons; going round all year, sad and fearful, feeling sure that the men would never return. The second: the glad return, with people shouting that the ships were coming, the crowd running to the shore, all waving and shouting a welcome, then gathered round as Cartier tells his story. Ask the class to listen, while you re-read the last four verses, and tell you what they describe (Canada: winter, summer, the Indians, the River with Cape Diamond, the great cliff that towers up from the river at Quebec, and Mount Royal which rises behind the city of Montreal). Of course, there were no cities then, no white people, only Indians who thought the white men were gods.

Interpretation:

Studying the picture, in the book, the pupils might enjoy preparing a series of tableaux, illustrating the different stanzas of the poem, while one pupil, or a group, reads the appropriate verse aloud.

Increasing Comprehension Skills:

I. Make Notes:

Make notes about Jacques Cartier by answering the following questions:

1. From what port and when did Cartier sail?
2. What part of the New World did he claim for France?
3. How long was he away and how did they greet him when he came home?
4. On his return what did he tell his people about the new land; about its climate, riches, Indians, the great river and cliff; about its beauty?

Activities:

1. Find a book with a story of Jacques Cartier, read it and report to the class.
2. Draw a map of the part of Canada that Cartier discovered and mark on it the names of the places he visited.

DICK WHITTINGTON

Background:

Hard headed business sense, the habit of shouldering responsibility in defense of others, and bulldog tenacity—these are the characteristics of the English race.

The apprenticeship system, the Guilds, the labor unions of Whittington's day, earned for the English workers a reputation for thoroughness and reliability. Guild regulations and laws demanded long years of service under master craftsmen—a high standard of quality, honest weight and full measure. The term 'English-made' became synonymous with first class workmanship. Business with foreign countries increased and the products of English industry found a ready market in all parts of the world.

We need only to recall the events of the last World War to remind ourselves of the part England played in the defense of weaker nations and we can never forget with what steadfast courage the British people held on during the days of the bombing raids over their country. These characteristics of business ability and dependability are gifts which

the English brought with them to Canada, and it is these traits in our Canadian people which brought forth such a noble effort during the World War, and which have built up Canadian industry to place Canada foremost among the trading nations of the world.

The story of Dick Whittington, a successful business man, the model merchant of the Middle Ages, the benefactor of his time, has been chosen to exemplify these characteristics of our English citizens. Although we are not certain that all the details of the story are true, we know that Dick had to earn his own living, that he did serve a term of apprenticeship and later earned a reputation as a great merchant. He held the office of Lord Mayor for three terms, and while he was Lord Mayor he made great improvements in the city of London, and gave generously of his own wealth to alleviate the distress of the poor and unfortunate. For his services during a war with France we know that he was knighted by King Henry V, and that he married the daughter of Lord Fitzwarren who had befriended him. Whether he had a cat or not is uncertain, but knowing that all through his life he showed himself to be an astute business man, it is quite possible, since cats were rare in those days, that he may have been shrewd enough to have acquired a cat which brought him fortune.

Before reading the story the pupils should be given a picture of a boy's life in the Middle Ages.

A. How could a boy of Dick's age earn a living?

1. He might become a page in a rich man's home if he wished to enter military service. 2. He might enter a monastery and become a monk. 3. He might become a companion to a rich man's son. If he did this he would be expected to take the punishment for the son's wrongdoing. 4. He might go to the city, become an apprentice and learn a trade, or become a merchant.

B. How did people travel in those days?

1. The poor travelled on foot. 2. The rich travelled on horseback. 3. Produce was carried by cart or push wagon. The roads were often impassable and infested with robbers. 4. Travellers stayed overnight at inns where they slept, usually on the floor, all in one room.

C. What was the city of London like in Dick's day?

London was surrounded by a wall with several gates such as Cripplegate, Newgate, Highgate, and others. There were fine churches or cathedrals with peals of bells of which the people were very proud. Both rich and poor helped in the building of the cathedrals, and skilful bell casters moulded the bells. There were fine houses and richly ornamented Guild Halls, and in sharp contrast, there were wretched slums. There were whole streets of shops. Cheap Street, or Cheapside, on which the Fitzwarren shop was located, was one of these. In those days the shop was below; the second story projected over the first making the streets dark and narrow. The family lived on the second floor above the shop. Outside the shop swung the sign which advertised the goods for sale.

D. How did the apprentice boys live?

Every shop had a number of 'prentice boys. They worked long hours and sometimes slept under the counter. There were many jobs that 'prentice boys could do while they were learning a trade. Newcomers often received quite a hazing from the senior apprentices. Dick, we are told, had many tricks played upon him and took many wrong turns because he was misdirected by 'prentice boys on the street before he finally reached the Fitzwarren house, beaten and exhausted. A familiar sound to be heard on London streets was the cry of the 'prentice boy, "What d'ye lack?" as he walked up and down ringing his bell to attract customers.

Beginners had menial jobs to do and often had to help in the kitchen of the master's home. Dick was one of these kitchen boys and was cruelly treated, just as Cinderella had been. However, it was not a prince that rescued Dick from his lowly position, and not a golden coach that set him on the way to prosperity and power.

Vocabulary Setting:

The Little Dictionary words are:

mangy, Allah, exquisite, vermin, expectations.

The geographical words are:

Gloucestershire, London, Barbary.

Gloustershire (Glos'ter sheer) is a county of England. Try to estimate the distance that Dick would walk in his attempt to reach London.

Barbary (Bar-ba-ree) is an undefined region reaching from Egypt along the northern part of Africa to the Atlantic Ocean.

Purpose:

Let us read to find out: 1. What choice of work Dick made? 2. What brought Dick wealth and set him on the road to prosperity?

Discussion:

Discuss the purpose questions. The pupils will discover that Dick had apprenticed himself to Mr. Fitzwarren, a London merchant and alderman. From the story the pupils will be able to discover what Dick's tasks were. They will know that it was the cat whom Dick treated so kindly that set him on the road to prosperity. What change did it make in Dick's life when his ship came in? What did he do? (finished his apprenticeship). What did he become? (a successful merchant). Did he use his wealth to good purpose? What evidences of this do you see in the illustrations for the story?

Further discussion might center around the question, "What would I do if my ship came in?" Did Dick make good choices? Did Dick's ship come in for him without any effort or sacrifices on his part? (He had to work long hours to satisfy the cook or the cat would have been drowned. In the end he had to sacrifice his cat, his dearest possession.)

Increasing Comprehension Skills (pupils work with books open):

I. Make a Summary:

Write the words that belong in these spaces to make a summary of the story.

Dick left his home in to go to to find He had been travelling for five days when he was picked up by Watkins, a When he arrived in London he inquired the way to the home. There he lay down on the where found him.

He was taken to the to serve as a under Perkin, the who treated him and threatened to his cat.

When Dick felt that he couldn't stand things any longer, he took his and started on the road toward, but as he was nearing a he heard the of tell him to for there awaited him.

He obeyed the, returned to his job and before long, successfully completed his first business venture.

II. Draw Conclusions:

Complete these sentences by selecting the right word from the list below.

1. Because Dick started to go on foot to London, we know that he had
2. Because he worked long hours we know that he was
3. Because he returned to his job we know that he had
4. Because he sent his cat to Barbary we know that he had
5. Because he earned the title of Model Merchant we know that he was
6. Because he improved conditions in London while he was Lord Mayor we know that he felt for the comfort of others.
7. Because he remembered Perkins and his former associates after he became rich we know that he was
8. Because he gave large gifts to the poor we know that he was

Words: generous, dependable, responsible, courage, industrious, tenacity, business sense, honest.

III. Noting Detail and Organization:

If it is decided to act the play, practice in noting details and in organizing main points will be provided in working out the scenes and in listing characters, properties, descriptive detail for scenic background, and for sound effects. Music suggested in Tobitt and White: One Act Trips

Abroad from which this play has been adapted, might be used with good effect in the play:

- | | |
|--------------------------|----------------------|
| 1. The Farmer's Daughter | 4. Peal of Bells |
| 2. The Oak and the Ash | 5. Blow the Man Down |
| 3. Ding Dong Bell | 6. Vesper Hymn. |

Scherazade: Victor Record 8702-03 might be used during the banquet scene.

Increasing Technical Skills:

I. Discriminating between word forms.

Write the following pair of words on the blackboard:
slums - drums.

Then read the following sentence aloud and have the children indicate which word has been used:

The slums of London were very dirty.

If the difficulty is visual rather than auditory the sentence might be written instead.

Proceed in the same way with each of the following pairs of words:

tatters	hunk	wench	scrub	pest	chew
matters	bunk	wrench	shrub	rest	slew

II. Meanings of words and phrases from the story. These can be made clear to the pupils by the use of the dictionary and by class discussion.

1. not far as the crow flies. 2. no place for a nipper. 3. you've got grit. 4. you don't weigh no more than a sack of goose feathers. 5. a plague on your impudence. 6. exquisite delicacies. 7. prepared by the royal chef. 8. to see if thy boast is well founded. 9. oh, heaven-born animal. 10. here thing a-me-bob. (The pupils may note that expressions of this sort used in addressing a person mean lack of courtesy, lack of interest, or lack of vocabulary. This jingle shows the vocabulary lack, "I am a hidey high dum doo, from the land of the thistle and fig. I sit all day on a tra-la-loo, And play a thing-a-ma-jig.")

Activities:

1. The presentation of the play if that is decided upon.
2. The preparation of the properties necessary for the pageant to be given when the chapter is completed.

3. A series of booklets called "Craft Guilds" by the Fisher Body Craftsmen's Guild, Detroit, Michigan, gives the history of the Guilds and pictures the devices used on the banners and signs which hung outside the shops of the craftsmen.

THE BALLAD OF THE FIDDLER

Background:

The pupils may have seen or heard of fairy rings. They are formed by a kind of wild grass which creeps into lawns and meadows and shows itself in dark green rings of various sizes, some quite small, some very large. In fairy lore they are explained as the rings in which the fairies dance on moonlight nights, and the superstition about them is that if you stand in one by day with your fingers crossed and wish, you will get your wish; but to step into one in the moonlight brings serious consequences. Ireland has long been the special haunt of the fairies of the English-speaking world. And it is true that the Irish people have kept their feeling for 'The Little People' and have a charming thread of faery running through their thinking, their feeling, their music, and their humor. It is said that the poor folk of West Ireland still put skirts on handsome boys up to the age of eight or ten, disguising them as girls to prevent the fairies stealing them away and leaving a plain 'changeling' in exchange.

The fiddler in the poem has been playing for a dance in an Irish cottage, and with his own music put himself into a dream. When the dancers are gone, he wanders out across the fields with his fiddle under his arm, still dreaming. In his music-mad state he seats himself in the moonlight in a fairy ring, thinking to charm the Little Folk with his music. The poem tells what happened.

The teacher might introduce the lesson by a little talk about fairies. The pupils will be able to contribute their ideas and the teacher can add what she thinks best as a preparation for the reading of the poem.

Purpose:

Read to find out what happened to the fiddler. The teacher, reading aloud, should use a 'hushed' voice, holding

the long-vowel words a little (e.g.: gone, groan, moon, dream, etc.) to give an awed effect. Note also the alternate verses where d's and t's are marked to give contrast. Read with the story as the main interest however, and work up to a good climax in 'shriek of a godless thing'.

Discussion:

Talk over the story and help the children to 'put together' the strange, moonlit picture of the fiddler fiddling in the fairy ring: the lone hillside, the ghostly white moonlight, the silence; then the rustle of branches and the ghostly 'things'. Help them to choose the sound words, practising the phrases softly and noting how they add to the ghostly effect.

Interpretation:

The pupils might enjoy giving the last three stanzas as a choral, working up to the climax in 'quicker and sweeter and stranger'; giving the climax effectively in 'and all night long' and ending the story with suitable awe and ghostly effect in the last verse. Having caught the tune of the rhythm from the choral, some of the pupils might like to try writing a poem of this kind, or painting a picture to illustrate the poem.

PETRIK THE POTTER

Background:

Canada could never have grown into the country she now is without the explorer, the fur trader, and the early settlers. And as these various peoples adventured to Canada, they brought their 'artistic gifts' with them: their dancing, their art, their music, and their handicrafts of many kinds: embroideries, weaving, leather work, metal work such as brass and copper from India, wood carving brought early from France (the work of Jean Coté is an example of this), and the work done in pottery as described in this story. These artistic gifts to Canada have stimulated her to develop her own artistic expression, as shown in the paintings of the Group of Seven, Emily Carr and many others; the unique carving of roots done by Mr. Hodgson of Drumheller; the pottery of Petrik and of the Deichmans at their studio in New Brunswick. In every province from Prince Edward Island to British Colum-

bia handicrafts of all kinds are encouraged, and those Canadians who have brought their gifts from other lands have done much to aid in the development of a Canadian handicraft. An almost purely Canadian expression are the hooked rugs of Cape Breton and Quebec. This art was brought to Canada by the U. E. Loyalists.

Vocabulary Setting:

Little Dictionary words are: kiln, coke, mica, glaze.

Purpose:

Read to find out about Petrik's gift to Canada, and what he thinks of Canada, his new home.

Discussion:

Find Hungary on the map and then Woodstock, Ontario, to show the distance that Petrik travelled to become a Canadian. What training had Petrik had at the University in Hungary? What were the difficulties that he experienced in farming? Study the picture of Petrik and of his handiwork. Find: earrings, jewel box, table decorations, candle holders, brooches. What flowers can you find in the picture? Petrik and his wife had difficulty in learning our language. What expressions can you find in the story which show that they had not yet mastered it? ("I could not speak the English well." "It was to do business not easy." "So it was the art we tried." "My wife, she and I both painted the landscapes and the portraits, but sales we could not make." "Also I want not to leave Canada.") Is it natural that people who are new to a country should find difficulty with the language? Can we imagine, for example, what we would be like in Petrik's own country? How can we help people who are learning the language? There is one person in this story who was kind to Petrik and helped him very much. Who was that person? (the druggist). Close the discussion of the lesson by discussing answers to the purpose questions.

Increasing Comprehension Skills (pupils work with books open):

I. Find proof to support a conclusion:

Petrik is a very hard-working person. Find the sentences that prove this statement.

Answers: (1) John hardly ever works less than sixteen hours a day and often goes on for fourteen hours without sleep. (2) He dare not neglect the kiln for a second. If the fire gets too hot it turns the china grey; if it gets too cool, that also spoils the china. (3) John has his meals brought to him and remains day and night on guard.

II. Arranging events in sequence:

Number these sentences in the order in which they happened:

- A. He rolled a lump of soft clay into a ball between the palms of his hands.
- B. The china is baked.
- C. He mixed the clay just as he wanted to use it.
- D. A glaze is put on the china.
- E. The glaze is baked.
- F. With thumb and forefinger he pinched and flattened the clay to make a petal.

Answers: A-2; B-4; C-1; D-5; E-6; F-3.

III. Select Relevant Facts:

Which of these phrases describe Petrik?

A. fond of money; B. fond of his art; C. lazy; D. hard-working; E. very careful; F. He does not care what happens to the china when he puts it in the oven; G. He must get a good night's sleep each night; H. He is often disappointed.

Answers: B, D, E, H.

Assign Workbook exercise on page 43.

Increasing Technical Skills:

- I. After you have divided the words into syllables, put in the accent marks. Have the children check carefully their rules for syllabication:

Woodstock	petals	floral	deform
gardenias	portrait	blister	poppies
landscape	brooches	druggist	pansies

II. Phonetic Spelling:

Write these words from the lesson in phonetic spelling. Have the children find them in the story and write them in their ordinary form:

an ses ter; maj ik; stak; se kret; sal a ri; uv n; Kan a da.

III. Perceiving Relationships:

1. Oven is to bread as kiln is to (china).
2. Flour is to cake as clay is to (pottery).
3. Fingers are to hand as petals are to (flowers).

Assign Workbook exercise on page 44.

Activities:

I. Collect pictures and articles about artistic gifts that have been brought to Canada. The teacher might refer to "Canadian Mosaic" by John Murray Gibbon.

II. The pupils might enjoy making a collection of handicrafts from different parts of Canada, or from the different countries of the world from which Canadians have come. Even the most simple form of exhibit would be of great value to the children. In the exhibit might be included: embroideries from the Scandinavian countries and the Ukraine; pottery from Central Europe, Belgium, and Norway; Italian glass; Chinese pottery and metal work; costume jewellery from Czecho-slovakia; Indian brass and embroidery. This is to mention only a very few. Central and South American articles would also be included as well as articles from all parts of Canada.

O CANADA

Background:

The girls and boys in most schools of Canada are accustomed to sing "O Canada" in English and know the words of it well. It may interest them to see it in French as our boys and girls who speak French sing it. From the literary point of view the poem is more beautiful in French than in English, as even the literal translation which follows suggests. No translation ever quite does justice to the original and this is particularly true in connection with poetry, and a literal—word for word—translation necessarily loses the rhythm and music of verse. We think it best to give

a literal one, however, so that the pupils may have the experience, and fun, of fitting the English words to the French ones.

Discussion:

It is suggested that after the teacher has given the necessary explanation about the poem, the pupils might first look at it very carefully to see if they can find any words in it of which they can guess the meaning (French speaking pupils must not help, or only as they might in a guessing game). Possible words are: O Canada, front, glorieux, porter, croix, histoire, brilliants, exploits, valeur, foyer; and there may be others that good guessers can make out. When the children have done their best at this, they might copy the poem into their Reading Activity Books, leaving a wide double space between the lines. The teacher might then give them the English words for those they have not been able to make out, using those given below, or better ones, if she can think of improvements. When they have both French and English words, the class might talk over which parts they like best in English and which in French.

Interpretation:

If the teacher speaks or understands French, or can get anyone who does, to come to the school and teach the pupils how to say the verse, and sing the song in French, that will be the most interesting and valuable form of interpretation. If not, the pupils might like to try reciting, and singing the French words as best they can. If that makes the poem sound too funny, the class should practise singing the English translation of the French words to the tune they know so well.

Perhaps a word should be said in warning; if the pupils show any tendency to laugh, or make a joke of the unknown words, the teacher should stop the lesson and explain to the children that the National Anthem of Canada is as sacred in French as it is in English, and that it must be treated with all reverence at all times. If the pupils cannot do that, then the lesson must be given up, but the teacher should do her best to impress upon them that not to be able to appreciate the fine things of another nation is the mark of an ignorant and uneducated person.

TRANSLATION OF O CANADA

O Canada, land of our forefathers,
Thy brow is encircled with glorious jewels;
For thine arm knows how to carry the sword,
It knows how to carry the cross;
Thy history is an epic-poem
Of the most splendid deeds;
And thy valor with faith steeped,
Will protect our firesides and our rights,
Will protect our firesides and our rights.

A CANADIAN CHRISTMAS CAROL: Jesus Ahatonahia

Background:

The first white people who came to live in Canada were French. They found here only Indians who, in those days, were a wild and savage people. They knew nothing of Christ, or of the Christian religion. The French wanted to convert them to Christianity. The priests travelled hundreds of miles through the forest to live with the Indians. They healed their sick, fed those who were hungry, and taught them about Christ, but for a long time the Indians only laughed at them. They said that they did not want to go to heaven and that if the priests bothered them, they would kill and eat them. But the good priests went on teaching them and by and by some of the Indians did become Christians. Father Brébeuf, who wrote this carol, was a very large and strong man, but he almost wore himself out paddling up the rivers and travelling through the forests of Ontario teaching the Indians. He and the other priests built a little church in the woods near Lake Simcoe, Ontario. When they had converted some Indians and taught some of the children the story of Jesus, they had a Christmas service for them. The Indians had never heard of Christmas and the service seemed wonderful to them. Father Brébeuf wrote this carol for them to sing at the service. He wrote it in the Indian language and called it 'Jesus Ahatonahia,' the Indian name for Christ; it has been translated into English for young Canadians of today.

The teacher will need no suggestion for taking this lovely poem with her class. Its gentle reverence and the triumphant

joy of the chorus will appeal at once to teacher and pupils alike. When the teacher has given the pupils as much of the background as she thinks wise, the pupils will enjoy studying the charming picture Mr. Major has made for them. They will be interested in the group of Indians gathered about the mother and her baby, their costumes and the gifts they are offering the child. These might be compared with those the wise men of the Bible brought to Jesus.

Reading:

Read to enjoy the poem: to see the pictures painted in the stanzas, and to hear the music of the verse. The teacher will wish to read the poem quietly to the class, making the pictures as clear and the music as sweet as she can. It will probably be effective to read it a second time softly while the children follow with their eyes.

Discussion:

The discussion will probably take the form of a talk about the pronunciation and meaning of words such as Gitchie Manitou, Excelsis Gloria, Moon of winter-time, etc. (see the Little Dictionary for these); and the choice and practise of beautiful phrases and lines so as to speak them softly, clearly and gently. Groups, or individuals, might be chosen to speak the different stanzas and practice be begun upon these. Help the pupils to chose a climax in each stanza and practise working up to it in their rendition, keeping the stanza always soft and the chorus triumphant and joyous. The teacher will note the wonderfully fine vowel harmony of the poem and work to have the children speak the phrases with soft, clear, well-rounded vowels.

Activities:

If no concert is planned, the Grade Five pupils might practise speaking, or singing the carol for the entertainment of the other classes in the school; or the poem might be presented by several classes, or the whole school together.

THE CHRISTMAS COIN

Background:

This is a story from Sweden, one of the three Scandinavian countries that have sent so many of their people to bring

their gifts to Canada, and to become very fine Canadians. Of the many gifts they have brought, perhaps that of exploration and discovery might be mentioned. The Vikings (the early ancestors of the Scandinavians) are supposed to have been the first white men to land on our continent. The finding, very recently, of the Kensington Stone in Central United States appears to show that these Vikings journeyed as far inland as the state of Minnesota. Modern Scandinavians have done some very important work of great value to Canada. Among the most important of these are the explorers, Vilhjalmur Stefansson and Roald Amundsen. The story of the Christmas Coin is a Christmas theme and in the telling of the story a number of Christmas customs are revealed. If pictures of the tomte who brings good fortune to a Scandinavian home can be secured, the children will be interested. At Christmas time this tomte becomes the Christmas elf. He rides around on a goat at this time of year bringing presents to the kind girls and boys who have remembered to feed him during the year.

Miss Nora Burglon wrote this story. You will remember that she wrote "A Glint of Yellow" too. Of what country did "A Glint of Yellow" tell?

Vocabulary Setting:

The Little Dictionary words are: Nicolina, Nisseman, tomte, gard, öre, Scandinavia, spis. Have these looked up and pronounced.

Proper names not in the Little Dictionary are: Magda, Stina Mor (Mother Stina), Daki (Dah ki), Malmostrand. Practise pronouncing these. If there are Scandinavian children in the class, let them teach the others the proper accent.

Purpose:

Read to enjoy the story and to find the part of it which best shows the proper spirit of Christmas.

Discussion:

During the first part of the discussion take up the purpose question. The answers will no doubt vary as the children vary, and consequently, in the course of the discussion, the most important Christmas customs and manifestations will be noted. (Among these will be included: 1. It was Christ-

mas Eve at last. 2. Put up a sheaf for the tomte man's birds. 3. Put up a Christmas sheaf for the birds. 4. Best bread, cake and sugar plums were taken to Stina Mor. 5. The children were given a Christmas gift of a twenty-five öre piece. 6. At Christmas time not a soul would be turned from the door in Scandinavia. 7. The money has a special blessing because it is Christmas money. 8. Because you need blessings and we have blessings enough as it is. 9. They sang, "Silent Night, Peaceful Night". 10. It was the Christmas Coin Stina Mor gave us that brought us all that blessing. 11. It might have been the Yule Tomte). If all of these are not mentioned by the children the teacher might draw their attention to the most important ones. Discuss the picture. Have the pupils discover some of the things in the picture that are characteristic of this country. (The shape of the windows; the scroll work around the windows; the carved back of the chair; the dishes and ornaments on the table; the costumes worn by the children, and by Daki). What did Daki do that is characteristic of many Scandinavian people? (travelled into far places). Conclude the story by discussing what the children consider to be the most important Christmas message of the story. The teacher might write this couplet on the blackboard:

"It is loving and giving that make life worth living.
It is living and loving that make life a song."

Increasing Comprehension Skills:

I. Make a Summary:

Have the children find all the sentences telling what the tomte man did and write them, in summary form, in their Reading Activity Books.

Sentences:

1. A tomte farm always had the fattest cows and the biggest horses and the smartest children because the tomte brought good luck.
2. If he was not treated kindly, he took away all the good luck.
3. He came back when he was treated kindly.
4. The Yule tomte may have put the money in their pockets.

II. Make An Outline:

Put the following main headings from the story on the blackboard. Ask the pupils to fill in the sub-headings in outline form.

I. Why Stina Mor was Sad.

II. How the Children Helped Her.

III. A Happy Ending.

The pupils should fill in under each heading ideas something like these.

I. Why Stina Mor was Sad.

A. She was old and poor.

B. Her son did not come home.

II. How the Children Helped Her.

A. They took her cake and sugar plums.

B. They took her son back to her.

III. A Happy Ending.

A. Stina Mor had her son back home.

B. Nicolina and Nisseman were happy because of Stina Mor's happiness, and because they were filled with the spirit of loving and giving.

Assign Workbook exercise on page 45.

Increasing Technical Skills:

I. Collect words and phrases that are representative of Scandinavian countries. (The pupils may find the following: a sheaf for the birds; tomte; a real gard; twenty-five öre piece; spis, etc.)

II. Find the words that describe Daki: (weary, hungry, lucky, happy). Find the words that describe the tomte: (small, lucky).

III. Divide these words into syllables. Put on the long or short vowel sounds: topic, shipwreck, stranger, hungry, broth, reply, weary, fumbling, agreed, wandered, letters, Christmas, blessings.

Activities:

Look at the picture at the front of the chapter. Find a Christmas story for as many of those children as you can.

CHAPTER FOUR REVIEW: ORAL OR WRITTEN

A Matching Exercise:

Have the pupils tell, and write on the blackboard, the names of the countries mentioned in this chapter. Beside the name of each country they will write its matching gift. Some countries may have more than one gift. If preferred, the exercise could be a written one in the Reading Activity Books.

Countries:

Scotland, France, England, Ireland, Central Europe, Czecho-Slovakia, North American Indian, Scandinavia.

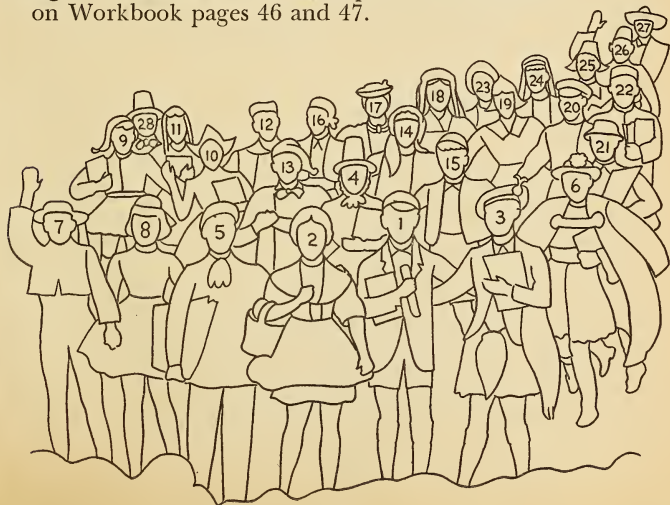
Gifts:

Furs, handicrafts, fairy lore, the beauties of language, love of animals and religion, thrift and persistence, Christmas customs, voyage and discovery, trade, freedom, furs, hunting and trapping.

Answers:

Scotland—thrift and persistence. France—the beauties of language. England—trade, freedom. Ireland—fairy lore. Central Europe—handicrafts. Czecho-Slovakia—the love of animals and religion. North American Indian—furs, hunting and trapping. Scandinavia—voyage and discovery, Christmas customs.

Assign Workbook exercise: Chapter Four Review: Written: on Workbook pages 46 and 47.



CHAPTER FIVE

COURAGE

The fears of childhood are so many and varied, so terrible, and so disrupting to the developing personality that the teacher has no task more important than to teach the lesson of this chapter: that a fear firmly faced is a fear conquered. The chapter has been arranged to help him teach that lesson. The selections have been chosen not so much as samples of outstanding courage, as illustrations of the technique of facing and conquering fear. The opening poem states the truth that all psychologists emphasize. David and Goliath is the classic example of fear faced and conquered through faith in God and the right. Bubuka and John Tod faced their fears to save others; Mafatu faced terrible dangers to conquer fear itself; Poo Lorn the Elephant, won his victory with that stubborn kind of courage that will not admit defeat. Brook Watson, the true gay adventurer, illustrates the kind of person who 'does not know fear', one who faces his fear and puts it behind him so quickly that he hardly recognizes it as fear. Marcos, of the Swinging Bridge, is another like Mafatu who faced and conquered his fear deliberately for the sake of conquering it.

THE GIANT FEAR

Background:

This is an old fashioned poem written long ago by an old fashioned poet, but it states a great truth very simply and clearly, and makes an excellent introduction to the chapter. The teacher might, perhaps, introduce the lesson by telling of something he was afraid of when a child, and how the fear was conquered. A very common fear is the fear of electric storms. Many an adult has had the experience of being terrified by these storms until scientific facts about such storms lessened the fear. To illustrate: if you can count ten between the lightning flash and the thunder clap the storm is too far away to do harm. Psychologists have discovered

that the pre-dominant fears of childhood are fears of the unknown, and when the unknown becomes familiar the fears tend to vanish.

The unknown is often expressed by the dragon stories of olden days as shown on the title page of the chapter. The misty face of the Giant Fear on the same page as the poem looks less fear-provoking the longer you look at it.

Discussion:

The chief beauty of the poem is the thought and the teacher should lead the pupils to put it together in a sentence. By questions help them to see that the poet's fear was fear itself. He was afraid of being afraid. Perhaps the boys and girls may know that this was a fear common among soldiers in the First and Second Great Wars. Nurses, too, were afraid of being afraid. But the general experience of both men and women was that when the battle began, or the bombs fell, each one was so busy doing his job that he had not time to be afraid. Talk over what happened to the poet: who the giant was, how he looked, how the poet felt, what he did, and what happened.

Interpretation:

Try to get the pupils to state the thought in a sentence: e.g. Face your fear boldly and it will fade away.

DAVID AND GOLIATH

Background:

Introduce the lesson by telling the class the first part of the story below. The last part may be told before, or after the lesson as preferred.

David, the son of Jesse, had the most exciting career of any man whose story is told us in the Bible. He began life as a shepherd boy and became the most famous of all the kings of Israel. When David was a boy, Saul was king, but he had done evil and God rejected him. He sent Samuel, the priest, to Jesse to anoint one of his sons as king. Jesse had eight sons and seven of them passed before Samuel, but he said, 'The Lord hath not chosen these. Are these all thy children?'

Then Jesse said, 'There remaineth yet the youngest and

behold he keepeth the sheep.' So they brought David in and he was ruddy and beautiful to look at. And the Lord said to Samuel, 'Arise, anoint him, for this is he.' And Samuel did so.

After that Saul fell ill and an evil spirit troubled him. His servants suggested that they should seek out a musician to play to him to quiet his nerves. Someone mentioned that David was a fine harpist. He came and Saul loved him. Thereafter when Saul's illness troubled him, David came and played to him and the king was well again. Then the Philistines rose against the Israelites; the two armies fought, and we have the incident told in our story.

Vocabulary Setting:

The people in the story: Put the following names on the blackboard and pronounce them with the children:

Goliath, Jesse, David, Samuel, Saul.

Have the children look up Philistines in the Little Dictionary. Have them attempt to find out the pronunciation. See that they understand the meaning.

Countries in the story: Israel, Ekron, Gath. *Ekron* is in the Little Dictionary, too. Have the children look it up. *Israel*, the name of the country where David lived. *Gath* is the name of a city of the Philistines.

Bible words: *cubits*, a unit of measurement, about twenty-one inches. *Shekels*, a shekel of brass weighed 210 grs. A shekel of iron, 420 grs. Thus, Goliath was over eleven feet tall. His armor weighed almost 200 lb., his spear head over 40 lb.

Discussion:

Study the picture, on page 182, for costumes and characters of the men. Talk over the action of the story: the champion, the challenge, the fear of the Israelites, David's offer. Then picture the dramatic scene: the giant Philistine on one side, his helmet and mail glittering; his huge spear and shield; opposite him David, young, slender, his boyish weapon in his hand. If Goliath is six cubits and a span high, how tall is he? (a span is six inches). How much did his coat weigh?—his spear's head? Look at his shield carried by the one who 'went before him'. Look at David in his simple

shepherd's garb. He had no protection at all from the enormous spear of Goliath. Tell the children that Saul wished David to wear armor but David was not willing to do so. Note Goliath's challenge, and his anger with David for carrying only his shepherd's crook. Note David's answer to the challenge—his dignified reply showing that his trust was in the Lord. Could he have beaten Goliath man to man? (of course not.) He was guided in the choice of weapons. He believed that he was in the right; he believed that God would help him; that is he believed that he could kill the giant. Why did the other Israelites flee from Goliath? What does Goliath stand for? (Fear.) What was David's way of conquering fear? (Faith in his cause, trust in God, and the use of his God-given intelligence in fighting the battle—an example of 'Trust in God and keep your powder dry'.)

The rest of David's story may be told here:

After the defeat of Goliath the people praised David most highly. He married Saul's daughter, and he and Saul's son, Jonathan, became friends so true that the phrase 'David and Jonathan' has ever since stood for the closest friendship. But Saul was jealous of David and sought his life. David escaped and, gradually gathering some six hundred young men round him, he lived a kind of Robin Hood life in the woods for years. Again and again Saul almost caught him, but always David's wife, or Jonathan got word to him in time; or his own men, or the people saved him. Again and again David could have killed Saul, but he would not do so. At last, in a great battle with the Philistines, Saul and Jonathan were both slain and David became king. He reigned many years, fought many battles for his people, and wrote the beautiful poems called the Psalms. But his life was not a happy one. There were wars continually. His sons fought with one another and conspired against their father. David lived to be very old, and when he died his son, Solomon, said to be the wisest man that ever lived, reigned after him.

Interpretation:

The selection lends itself to dramatic reading, the whole piece, or the fine concluding passage describing David's actual encounter with Goliath. Choose a story-teller and

individuals to take the parts. The readers should be given time to prepare their parts, practising the unusual words and sentence structure, selecting carefully the climax words, and speaking with suitable volume and dignity of tone.

THE SHEPHERD'S PSALM

Background:

The two psalms, 'I will lift up mine eyes', and 'The Lord is My Shepherd' are among the most famous poems in the English language. They are quoted and referred to continually in literature and in general reading; every educated person should know them. It is not to be expected that pupils in Grade Five will understand or appreciate them fully, but they can connect them with the story of David, enjoy the beautiful phrases, and memorize them for appreciation later. It is for this purpose that they have been placed in this Reader.

Recall the story of David, the shepherd boy and how he saved his sheep from the lion and the bear. No doubt he took good care of them also, leading them to the best pastures and freshest water. As he cared for them, no doubt he thought of God who was his shepherd, taking care of him as he did of his sheep. When he grew up, he put this thought into a psalm. Remind the class that Hebrew poetry is antiphonal, or 'call and answer' verse. Read the psalm quietly, in measured tones, marking the thought groups carefully and giving full value to the lovely vowel variations of the phrases, "I shall not want, He leadeth me, paths of righteousness, through the valley, shadow of death, etc."

Discussion:

Talk of the antiphonal rhythm first, for that will be in the ears of the listeners and is quickly lost. Did they hear it? Is it gay or grave music? What feeling does it seem to express? (peace, security, confidence, happiness.) Does it tell a story, paint a picture, or express a thought? Have the pupils read the psalm silently and discuss David's thought of God as his shepherd. What does God do for his people that a shepherd does not do for his sheep? Jesus is often spoken of and pictured as 'The Good Shepherd'. Is that a good name for him?

Interpretation:

The psalm lends itself to antiphonal recitation by choruses of dark and light voices, but as complete memorization is desirable, the teacher may prefer a unison choral by the whole class. Solo recitation is effective if given by a good voice, but a choral rendering is more likely to give the volume and richness of tone required.

BUFFALO CALLER

Background:

This is the story of a young Sioux boy of the days before the Sioux had horses. Prior to the opening of the story in the Reader the tribe began moving westward toward the Black Hills. The women searched for growing plants and ripening fruit. The men spent their time looking for game. As the time for the Buffalo hunt drew near the women moved the teepees, tying them into bundles with strips of rawhide. When everything was packed and ready, the women had their possessions around them, skins and buffalo robes in rolls, other things were in bags and stiff rawhide cases. Tied together were the teepee poles, bed frames, back rests, tripods for cooking, and the cases for holding the weapons.

Bubuka was an orphan who was cared for by Deer Woman. He called her his grandmother. He was very gentle to his grandmother, and she loved him very much. The others of the tribe paid very little attention to Bubuka; they were never cruel to him, but never really kind. Most honored of the tribe was Old Buffalo, who had many possessions and many dogs to carry them. He had spent years studying the buffalo. Old Buffalo was stooped and bent, but he had powerful shoulders and a never tiring body. Instead of walking he ran with short steps and in zig-zag fashion. He was very old, but had always looked and acted as he looked and acted now. And always as Old Buffalo watched the buffalo, Bubuka watched Old Buffalo.

Before the buffalo hunt great preparations were made. New bows, new arrows, arrow heads, and quiver cases had to be made. Most important of all was the buffalo trap. The band built rounded walls of earth, stone, and grass clumps in the shape of a great spreading 'V'. The wide opening

of the 'V' was toward the buffalo trail, and the narrowing sides led to a cliff-top overhanging a rocky ravine. The people would hide behind the walls and frighten the buffalo herd over the cliff to their death on the rocks below.

Vocabulary Setting:

Little Dictionary words: zig-zag, ravine. Name: Bubuka (Boo-boo-ka).

Indian Words: crier, travois, scout, leggings, moccasins.

List them on the blackboard. Attempt to discover how many of these are familiar to the children. If they are not sure of the place of the crier and the scout in the Sioux community, they may feel more certain after the story has been read. If the word travois is not familiar, tell the children that a travois (trav'-wah) is a primitive drag used by the North American Indians and pulled by man, dog, or horse. The front ends of two long poles are crossed to fit around the pulling agent. The back ends drag on the ground. Short poles are fastened across the long poles near the ground end to make a frame for carrying. Sometimes small Indian children ride on top of the load and they have a very bumpy ride.

Purpose:

Below is a verse that the Sioux chiefs used to say to their young men:

"Go not in search of greatness
Rather make yourself ready to receive it
When it comes to you."

Read the story to prove that Bubuka did this.

Discussion:

Discuss the answers to the purpose question. Strive to get a picture of the aloneness of Bubuka. He had no father to teach him the skills of the tribe, no family to watch over him. Deer Woman looked after him, but according to the customs of the Sioux, a growing boy should have a male relative to instruct him in the ways of the tribe. Note that in the cold, early dawn, when the Indians went to their hiding places, they went in family groups. The fatigue of the waiting would be much less under those circumstances. But Bubuka went alone. Have the children read again the last

three paragraphs of the story to show the contrast with the loneliness of the first part. Why was Bubuka brave? Did he do this brave deed for bravery's sake? If not why did he do it? (Note the grave danger in which Bubuka was placed.) What was Old Buffalo's only protection?

Increasing Comprehension Skills:

I. Find proof of a point:

Remember the phrase in the introduction to the lesson, "And always as Old Buffalo watched the buffalo, Bubuka watched Old Buffalo."

Have the pupils list in their Reading Activity Books all the things that Old Buffalo did that show he had watched the buffalo very carefully. The answers of the pupils might contain these statements:

1. The head of the skin that he wore swayed from side to side as he ran.
2. The arms and the lower part of his body were painted to look like sunburned grass.
3. He kept running against the wind so that the animals would not get his scent.
4. He pretended to be a buffalo calf grazing.
5. He knew that the near-sightedness of the buffaloes would help him.
6. He knew how to make a cry like that of a wounded calf.
7. He knew that the buffaloes were very curious and would follow.
8. He had kept up his strength and could run like the wind as the buffaloes came upon him; he had practised running like a buffalo.
9. kept up the cry again and again so that the buffaloes would be sure to follow.

II. Classify (pupils work with books open):

Divide the story into two parts. Part A—Preparing for the Hunt; Part B—The Capture of the Buffaloes.

Directions: Write Part A and Part B in your Reading Activity Books. Under Part A write the numbers of the sentences which belong in 'Preparation'. Under Part B write the numbers of the sentences that belong in 'Capture'.

1. The scouts returned early.
2. The crier told the people the news.
3. They jumped from their hiding places yelling and shouting.
4. They hurried the terrified buffaloes between the walls of the trap.
5. The

people cut up the meat and took it to camp. 6. They looked over their weapons. 7. They honored Bubuka. 8. The dog travois were made ready.

III. Make Statements. (Complete the following sentences to make statements.)

Write these sentences in your Reading Activity Books:

1. All the signs were good for
2. Bubuka went to his hiding place.
3. The great beasts
4. If it were right for one person to rise and stretch himself
5. The old man had nothing to protect him but
.....
6. But at the opening of the trap
7. Suddenly out from his hiding place
8. They did not have to ask one another

IV. Make an Outline:

Getting Ready for the Hunt.

1. What the men did.
A.
2. What the Women Did.
A.
B.
C.
D.
3. What Happened at Dawn.
A.
B.
4. What Bubuka Did.
A.
B.

V. Find Proof. Write sentences which give the answers to these questions.

1. Why were the movements of the people cautious and still?
2. Why was there no sleep in the teepees that night?
3. Why would many arrows be needed?
4. Why had Old Buffalo not chosen some one to take his place?

5. Why did Old Buffalo pretend to be a wounded calf?
6. Why did Old Buffalo let the leading bulls come close to him?
7. Why did Bubuka rescue Old Buffalo?
8. Why did Morning Eagle care for Bubuka?

VI. Draw a conclusion:

Complete these sentences:

1. The bravest thing Old Buffalo did was
2. The bravest thing Bubuka did was

Assign Workbook exercise on page 50.

Increasing Technical Skills:

I. Analyzing Compound Words:

Write the two words which make up each one of these words:

campfire, mid-day, tryouts, themselves, sunburned,
zigzag, nearsighted, everyone, manhood, farthestmost

II. Divide these words into syllables. Put the accent mark where you think it belongs:

crier, buffalo, muffled, travois, successor, cramped,
clumsy, ravine

Assign Workbook exercise on page 50.

Activities:

Write a sentence to show how the picture on page 192 makes you feel.

Write a sentence to tell what the Indians are doing in the picture on page 188.

Read the complete book *The Buffalo Caller*.

Another book that gives information about Indians is *All About Indians* by D. J. Dickie.

Read as many books as you can from the 'Courage' list.

BUFFALO DUSK

Background:

If the teacher and pupils got the 'feel' of the long anti-

phonal rhythms of the two psalms we have read, they will hear something of the same note in *Buffalo Dusk*. It, too, is a kind of psalm, or song, or Indian chant. The teacher might introduce the lesson by telling the class about the Indian's custom of chanting songs in honor of the sun, the hunt, the courage of the hero in war. They chanted songs as prayers, also, to bring rain, good hunting, success in battle, etc. The pupils may have met one of these chants in their reading, or the teacher may already have used one as a choral recitation. (See Appendix A for a book of such songs.) Explain that this is a white man's imitation of an Indian chant, a good one. Read the poem so as to bring out the mood of the poem and the rhythm which expresses it so aptly.

Discussion:

By questions help the pupils to describe the feeling of the poem, as: solemn, thoughtful, serious; and the rhythm as: solemn, slow, with long word groups and deep vowels. Help them to compare it with the rhythm of the two psalms. Have them read the poem silently and divide the lines into call and answer groups. Put together the picture in lines two to six: the background of dusk, the great dust cloud, the vast plain with its foreground of massed forms with lowered heads and pawing hoofs, the thunder of that pawing. Decide how best to interpret the poem.

Interpretation:

The poem lends itself to antiphonal reading or recitation. The teacher might help the pupils to plan an effective arrangement.

HOW JOHN TOD SAVED KAMLOOPS

Background:

When the fur traders first broke through the Rocky Mountains, they built their trading posts just west of the ranges, in the Kootenay and at Fort St. James. At first these posts shipped their furs and received their supplies overland from the east. This made a very long and expensive haul and, after the establishment of Fort Vancouver, the company decided to ship from England by boat round Cape Horn.

After that all the west-of-the-mountain posts had their headquarters at Fort Vancouver, now Vancouver, Washington, not the Canadian city of Vancouver. Much of the distribution to the different mountain trading posts was by pack pony, and Fort Kamloops became the change post for the North. Goods from Fort Vancouver and furs from the scattered posts came to Kamloops and there were exchanged. Herds of horses and pack ponies were kept on the ranch there to replace the tired pack ponies as they came in. The handsome sorrel coveted by Lolo would be one of these.

John Tod had been with the company for years and became chief trader at Kamloops. He was famous for his boldness and skill in handling the Indians. The Shushwap tribe lived by a lake of that name just east of Kamloops. Explain to the class that smallpox had been a recurring epidemic among the Indians ever since it was brought to them by the white men. At each appearance it carried off whole tribes, for the Indians seemed to have no resistance to it. Vaccination was new at this time, but the Indians already understood its value. Explain also that each fur post was supposed to supply itself with meat or fish, and that hunting and fishing were the regular occupations of the traders and their men between seasons. Find Kamloops on the map and note its central position with regard to Fort Vancouver, and the northern posts: Fort St. James, Stewart Lake, etc.

Purpose:

Read to enjoy the story and to find out what danger threatened Fort Kamloops, and how John Tod averted it.

Rate and Comprehension Test for this story will be found on page 25.

Discussion:

What brave thing did John Tod do? Who and what did his bravery save? Is this a good story or not? Discuss the points that make it good or otherwise: Lolo's exciting disclosure, the doubt and anxiety it raises in Tod's mind, his secret and hasty departure, his relief at finding his men safe, and the climax in his breath-taking dash into the war party. The conclusion: the amusing vaccination scene, by its humor still tinged with danger, very skilfully lessens the tension

gradually to normal. Put together brief character sketches of Lolo; tall, dark, slender, very anxious to get the sorrel horse, and attempting to use a persuasion amounting almost to bribery when John Tod was worried about the fate of his fort. John Tod: tall and broad, keen-eyed, clever, bold, brave, responsible. Try to get these characteristics from the children by considering the incidents in the story.

Increasing Comprehension Skills (books open):

I. Make Judgments (Character Study):

1. Who was chiefly anxious to get something for himself? (Lolo)
2. Who knew too much about Indians to show surprise? (Tod)
3. Who did not want to go back to the Fort? (The men)
4. Who rode well in front of his men? (Tod)
5. Who, trick or no trick, must see to the safety of the waiting men? (Tod)

II. Selecting Relevant Facts: Give the numbers of the sentences which show the courage of John Tod.

1. The river has risen since you left.
- *2. Tod rode well in advance of his men and alone.
3. Go to your family and let me think about it.
- *4. There were ten White Men and three hundred Indians.
- *5. Tod turned full-front on the angry savages, and put spurs to his horse.
- *6. He hurled his sword and pistol to the ground.
7. Lolo wanted the sorrel horse.

III. Read to follow directions (pupils should re-read as they work):

Pretend you are John Tod. Write John Tod's plan. In this plan put:

1. Two things you did to get ready.
2. One command you would give the men when you reached the river.
3. The command for the order of march which you would give to your men.

4. The surprise that you gave the Indians to prevent them from attacking you.
5. Your method of preventing the Indians from attacking for a week or two.

IV. Predicting Outcomes (Make statements):

What do you think would have happened if:

1. Lolo had not come back to tell John Tod what had happened.
2. John Tod had not had his vaccination kit with him.
3. John Tod had not been brave and resourceful.

V. Note Detail (select the best answer):

Lolo kept insisting:

1. that John Tod defend the fort.
- *2. that John Tod give him the sorrel horse.
3. that he was sick with the smallpox.

Assign Workbook exercise on page 51.

Increasing Technical Skills:

I. Clarify word meanings: Children's ideas of how words having a common root may shift in meaning and usage may be made clearer by these two sentences put on the blackboard:

1. Indians would *trade* their furs for goods.
2. John Tod was the *trader* at the *trading* post.

Have pupils read the sentences and discuss with them the meanings of the italicized words. Help the children to see that the words *trader* and *trading* are formed from the word *trade*, and that all three words are similar in meaning. Ask the children to write sentences illustrating the meanings of the following words:

vaccine	admired	conspirator
vaccinate	admiration	anxious
vaccination	conspire	anxiety
admire	conspiracy	anxiously

II. Select the correct dictionary meaning to fit the context.

Using your Readers select the meaning for each word that will best explain the story.

halt: 1. lame or crippled. 2. to come to a stop. 3. to hesitate.

stump: 1. a wooden leg. 2. an artist's rubbing instrument. 3. that part of a tree which remains in the ground after the trunk has been cut off.

rear: 1. at the back or in the behind position. 2. to build. 3. to grow.

raging: 1. with great fury. 2. a storm of great violence.

Assign Workbook exercise, pages 52, 53.

Interpretation:

This story lends itself to dramatization. The pupils may decide on three scenes:

1. At the Trading Post.
2. Meeting the Indians.
3. The Vaccination.

THE SWINGING BRIDGE

Background:

Long before the Spaniards settled in Mexico, the Zapotec Indians had developed a fine culture of their own. They were skilled in weaving cotton cloth, and in making baskets and pottery. Many of them were farmers and are to this day, but as farmers they have not developed many tools. Marcos' father and mother worked early and late in their cornfield and were often very, very tired. It saddened Marcos to see his parents working so hard, and when this story opens he is starting on a journey to the city to find work. With the money he earns he hopes to buy his parents a pair of oxen to lighten their labors. The city of Oaxaca, to which he journeys over the 'Swinging Bridge', is very old and very beautiful. In early days it was the seat of Zapotec religious worship.

This story is from the book, *Marcos* by Melicent Humason Lee. If you read it you will learn of Marcos' many adventures on the way to the city, and also of the work he chose to do to earn the money to buy the oxen.

Vocabulary Setting:

Little Dictionary words are: Zapotec, Oaxaca, chasm. Practise carefully the pronunciation of the word Oaxaca.

Purpose:

Read to discover how Marcos met his fear.

Discussion:

How did Marcos meet his fear? (by laughing at it.) In what other selection in this chapter was fear driven away by laughter? (the poem, the Giant Fear.) How did Marcos keep from feeling afraid? How did he feel when he laughed at the water that tried to make him look down? Tell the story of the old woman and the bridge. What did Marcos say about that? What words did Marcos say after he was over the bridge? Build up a mental picture of Marcos' home. It would be a small house made of cane with a straw roof. His bed would be a woven mat on the floor. There would be colored bowls on the floor, strings of beans and corn hanging from the ceiling. The goat and the hen with her chickens would also be asleep in the house.

Marcos was very thoughtful of his parents. Find two things that tell that. (1. He was going to the city to earn oxen for them. 2. He started on his journey without saying goodbye to them, and without any breakfast because he did not wish to disturb them.) If you did that would you not feel very lonesome? Would it take courage to do a thing like that? Read two parts that show us that travelling was not easy for Marcos.

Increasing Comprehension Skill (Pupils work with books open):**I. Understanding Figurative Language:**

Below are a number of unusual phrases from this story. Find a phrase or sentence in group B below that is similar in meaning to each one in group A:

A. 1. cold dawn touched his shoulder. 2. cold dawn touched his face. 3. He stopped on the crest of the mountain. 4. Steep, jagged rocks faced each mountain. 5. a thread of blue yarn that a magician had touched into life. 6. It looked as frail as a spider's web as it glistened in the setting sun. 7. His heart beat like the click of wooden looms.

B. (a) Each mountain was faced by steep, uneven, and pointed rocks. (b) a little river that looked like a

thread of blue yarn. (c) the cold that comes with the beginning of day touched his shoulder. (d) He stopped at the mountain top. (e) It looked as easily broken as a spider's web as it shone brightly in the setting sun. (f) His heart was beating with the same sharp sound that the frame made when his mother was making cloth. (g) the cold that comes just before sunrise touched his face.

II. Arrange Events in Sequence:

Arrange these events in the order in which they happened:

- A. He went into the valley and up again.
- B. Slowly he wove his way down among the rocks of the bank.
- C. The Indian boy rose stiffly.
- D. He folded up his grey sleeping blanket and threw it over his shoulder.
- E. He stopped at the mountain crest and stared.
- F. Bravely he set one dusty foot on the bridge and clasped the vine rail with one hand.
- G. He plucked a banana out of his blouse and set his white teeth into its firm flesh.
- H. Soon he was walking slowly and softly in the middle of the bridge.

Answers: C-1, D-2, A-3, E-4, B-5, F-6, H-7, G-8.

III. Find Proof:

Look carefully at the picture of the bridge. Write four reasons why a person would need to be brave to cross it.

IV. Read to follow directions. Draw:

- 1. the things that Marcos took with him on his journey. Write the name of each one.
- 2. what separated one mountain from another.
- 3. If he had walked two hours when he saw the bridge, draw a mountain. If he had walked most of the day, draw a picture of the bridge.
- 4. what was used to blindfold the old woman.

5. If Marcos was never afraid of the bridge draw a Mexican hat. If he was afraid at first and then laughed at his fear, draw a Mexican hat with a flag waving over it.
6. what the swaying of the bridge was like.
7. what he looked at as he crossed the bridge.

V. Select Relevant Facts:

From the sentences below, select the sentences that show the bravery of Marcos. Write these sentences in your Reading Activity Books.

1. Marcos was awakened early in the morning.
- *2. He did not disturb his parents, and had no breakfast.
3. He folded up his blanket.
4. He stared at the mountain crest.
- *5. He laughed aloud and faced the bridge.
6. The water called him to look down.
- *7. He bravely set one dusty foot on the bridge.
- *8. Marcos said, "This is the bridge of my people and I am at home on it."

Assign Workbook exercise on page 53.

Increasing Technical Skills:

- I. Divide the following words into syllables. Find the rule in your Reading Activity Book:
spider, blindfold, canyon, magician, footstep, crest, dizzy, ashamed.
- II. Below are some words from this story that are written the way you often find them written in a dictionary. Beside each dictionary spelling write the real spelling of the word:
kazm, Wah hah'ka, klik, slōp, klaspd, blouz, ma gish'an.
- III. Turn to page 431 in your Reader. Find the New Words in this story. Use each of them in a sentence.

Interpretation:

1. The conversations that Marcos has with himself make very good oral reading. Question carefully so that the pupils will be prepared to interpret each mood.

2. Draw Marcos and his family asleep in the cold, grey, lonesome dawn just before Marcos awakens and begins his journey. Show the house as you saw it in your mental picture.

Assign Workbook exercise on page 55.

Activities:

Read as many stories as possible of life in Mexico. You will find some good ones in the book list. The teacher should make this list available to the children.

A LITTLE SONG OF LIFE

Suggest to the class that this poem is 'different'. Ask them to read it silently and consider why it has been placed in this chapter on courage. Does it tell anything about courage or a courageous person? In the discussion, help them to see that the poem describes the way a courageous person looks at life. The special beauty of the poem is its thought. Help them to work out the thought that fear expects evil, is complaining and unhappy; but courage is glad to be alive, glad because of the beautiful world, glad because of the challenge of the world. Timid children, like timid adults, are apt to find life full of worries. The poem reminds us that the brave are happy, for, to them, life seems simple and kind. They expect good, not evil, do not worry and so have time to enjoy the 'fall of dew' and all the other simple, lovely things with which nature surrounds us. They understand that big, sad things happen only now and then in life, and can be borne when they arrive, but that every day is full of small, happy things that can make us glad if we live each day as it comes. They understand, too, that each person has only one really big thing to do in life and that is to grow 'nearer the sky', that is, to grow a little kinder, a little happier, and more loving, each day.

Interpretation:

Try to have the pupils express in a sentence the thought that they have worked out for this poem. Had Marcos, John Tod, and David this kind of courage? Can the class tell why this verse was put in this chapter?

MAFATU AND THE HAMMERHEAD

Background:

This story is from the book, *Call It Courage* by Armstrong Sperry. It is a story of life on one of the Polynesian islands. The book itself gives a fine picture of life in these islands in the primitive state when the natives had to depend entirely upon their own resources in order to survive. There were many times while Mafatu was living alone on the island that he had to show great courage, but the incident related here tells of the greatest test he had to undergo. The courage here is of the kind that acts to save some loved thing. The love is so great that no thought of self can enter in. There is also in this story the question of the persistence of fears in childhood. Mafatu had feared the water since an infant. This fear was spoiling his whole life, was preventing him from becoming a useful member of his community. There is a warning here for the teacher. Some children, like Mafatu, can conquer their own fears. Others will need as much help as teachers and parents can give them to conquer their fears.

Vocabulary Setting:

Little Dictionary words: octopus, frantically. Have these words looked up and the meanings discussed. The pupils will find that the word in the Little Dictionary is 'frantic'. Help them to distinguish between the two words and their two uses. Prove that they understand this by having the two words used in sentences.

Purpose:

Read to enjoy the story and to discover what it was that made Mafatu forget his fear.

Discussion:

Get the children's answer to the purpose question. Before answering the purpose question, the pupils should be able to state Mafatu's first fear and to tell the cause of it. They will be interested and feel akin to Mafatu when they know that he thought only of saving his dog in its great danger from the shark. Mafatu's tribe and Mafatu himself may have been ashamed of this fear of the sea, but did Mafatu not show great bravery when he went by himself to

a rocky island to learn courage? The fact that the sea almost claimed him again will interest the class. What quality did Mafatu show in making the tools from the whale's bones? Do the pupils think that Mafatu really thought that he could kill the shark with his whalebone knife? How did Mafatu feel the morning that the knife was finished? Examine the illustrations for this story. In the first picture what do you think Mafatu is doing? Where is he? How do you know that he is not on the rocky island? (the boat will tell that.) Look at the second picture. Do you think that the shark is rightly named?

Increasing Compresension Skills (books open):

I. Find Proof to support a point:

Find all the words that tell us that the story took place in the South Seas and not in a country like Canada:

The following are some of the words the pupils may suggest:

fish spear, Sea god, green drinking nuts, coconut trees, hammerhead, Mafatu, ma'o, bamboo.

II. Make Comparisons:

Find all the words and phrases that show how Mafatu was like the boys and girls in Canada.

The following are suggested answers:

1. He had a dog and loved his dog. 2. He had a canoe (Note: Mafatu had made himself another canoe in which to return to his own home.) 3. He needed tools to work with. 4. He had made a raft just as you often make rafts. 5. Getting food was important to him. Discuss the fact that while their food is supplied to them by their parents, Mafatu had to get his own.

III. Arrange events in sequence:

Below are listed some of the things that Mafatu did on his island. Arrange these events in their right order.

1. Mafatu found the white bones of a whale.
2. Mafatu shook his fist at the shark and told him to wait until his knife was finished.
3. Mafatu dove and killed the shark so that he could save Uri's life.

4. Uri helped him to drag the bones home.
5. When the knife was finished, Mafatu did not feel so brave.
6. Hour after hour Mafatu worked.

Answers: 1, 4, 6, 2, 5, 3.

IV. Make headings and sub-headings:

Make the two headings, "Mafatu at Home" and "Mafatu Alone on the Island". Select the right sentences for each heading from the list below.

1. When Mafatu was a very small child he was almost drowned.
2. Mafatu made tools from the bones of a whale.
3. He made a bamboo fish trap.
4. Whenever he saw the angry waves he was very much frightened.
5. A shark broke the trap.
6. Ure fell off the raft into the water.
7. The boys of the village called Mafatu a coward.
8. Mafatu rescued Uri from the shark.
9. He took a canoe and put in it a dozen green drinking nuts and a fish spear.

V. Reading to follow directions:

1. Draw a canoe. In this canoe put all the things that Mafatu took from home, and was able to use on the island.
2. Draw a raft. On the raft put the things that Mafatu made when he was on the island.

Assign Workbook exercise, page 56.

Increasing Technical Skills:

- I. To use an encyclopedia: If there is one available, find out as much as possible about sharks.
 - (a) Under what letter would you look?
 - (b) which is correct? Shark will be found between *sl* and *st*, *si* and *sl*, *sf* and *sr*.

- II. Have the children find all the words used in describing: the shark, Mafatu, the sea, Uri. They might write these in their Reading Activity Books.

Answers:

Shark (coward, big thief, horrible, grin, enemy, hammerhead, great, ma'o). *Mafatu* (coward, excited, weary, elated, hardworking, angry, courageous, stunned, grasping, happy, humble, grateful). *The Sea* (angry). *Uri* (tired, like a young puppy, howled, a great friend, barking furiously, mad with excitement, helpless yelp, swam frantically, in desperate fear, yelped for joy, licked his master's face).

III. Long and short vowel sounds:

On the first vowel in each of these words put the correct diacritical mark, either the long or short marking.

canoe, fish, time, bad, face, conquer, dozen, island, himself, courage, help, home, blade, knife, fine, hammerhead, place.

- IV. Turn to page 431 of your Reader and read the New Words in Mafatu. What does galore mean? There are six words that end in 'ed'. Of what do they all tell? (Action). Choose other action words from the story.

Activities:

The class might make two friezes to illustrate the points of this lesson:

Frieze I. Mafatu on his island, showing the things he had made, the tools with which he worked, the food he had to eat, and the clothing that he wore.

Frieze II. A Canadian boy on an island, showing what he would need to make, the tools that he would be able to make for himself, the food he would eat, and the clothing that he would wear.

They should also read the book **Call It Courage** by Armstrong Sperry.

Assign Workbook exercise, page 57.

POO LORN, THE TERRIBLE

Background for the Story:

This story is from the book, "Poo Lorn of the Elephants." The entire book tells of the struggle of the elephant, Poo Lorn, to gain his freedom, freedom to roam the jungles at will, freedom to visit the secret places that only a king elephant knows. The struggle began when he was five years old. Then an attempt was made to "break" him to work on the teak plantation. His struggles against the "breaking" were so piteous that John Morrison, the manager of this plantation, was afraid the elephant would die of a broken heart. As a result the "breaking" was made very gradual. Poo Lorn finally accepted his tasks, and worked for man, not willingly, but always with a seething resentment. No one who worked with him understood him, but Elise Morrison, the young daughter of the manager. They had been friends since Elise was four years old. She was the only one for whom he showed any affection; she was the only one in the district who was not afraid of Poo Lorn. She, alone, understood his longing to be free, and some years before the story in our Reader begins, she had freed him to roam the jungles at will. Very soon he became the undisputed leader of a jungle herd. Once during his wanderings he had returned to the village of the teak company, and had torn down houses and trampled them under his feet. This, it seemed, was done in revenge for the many years of subjugation. It was after this episode that Richard Cairns decided to recapture Poo Lorn, and our story opens.

Geographical Background for the Story:

Show Burma and Siam on the map. Describe the country, especially the jungle with its moist heat during the rainy seasons, and its dense undergrowth. Describe the rough mountainous country and the swiftly flowing rivers in the northern parts of these two countries. Explain to the pupils that the teak tree yields very valuable lumber, much used in building houses, and fine furniture. The leaves of this tree yield a red dye. The children may have read stories of how elephants are used in these countries: to carry men; to carry equipment; to drag loads of logs to the mills or ships; but

more particularly, the elephants are used as river drivers when the logs are being floated downstream.

Vocabulary Setting:

Little Dictionary words are: mahout, Ai Kharn, goad. Have these words pronounced and their meanings made clear.

Geography words are: Burma, Siam. Have these words pronounced and found on the map.

The following words should be looked up in the school-room dictionary: jungle (p. 214); coolies (p. 215); simmered (p. 217); peerless (p. 214). Have the pupils find them in the text and choose from the dictionary the meaning that, in each case, fits the sentence.

Purpose:

Read to enjoy the story, and to appreciate the courage, the magnificent strength, and resourcefulness that aided Poo Lorn in his struggle for freedom. If the teacher thinks the pupils would enjoy it more, she should read the story aloud first and then let them read it for themselves silently.

Discussion:

Discuss Poo Lorn's size. Show the actual measurements with a yardstick and a piece of string or a tape measure. When the pupils see by actual measurement that Poo Lorn measured ten feet four inches from his shoulders to the ground, they will not be surprised that the natives thought him some magical animal and ran in fright when his huge, grey shape appeared at the edge of the forest. Have the pupils read aloud the parts that show his great strength. After this they may read the parts of the story that show his courage. Discuss with them the reasons why Poo Lorn wanted to be free. Do they know of any animals in captivity that have wanted to be free? What have they done to free themselves? Do people want to be free? What freedoms do people wish for most? Is it what we call the democratic freedom of our country; freedom of speech and thought, freedom to worship God as we please, freedom from want and freedom from fear? What do the pupils want to be free to do? Perhaps freedom to choose their life's work.

Increasing Comprehension Skills (pupils work with books open):

I. Make an Outline (on the blackboard, if desired):

Under two headings list the points that belong to each.

I. The methods used by Cairns to capture Poo Lorn.

- A. circle of elephants mounted by men with ropes.
- B. Poo Lorn was continually driven forward till nightfall.
- C. At dawn a fresh lot of elephants appeared to surround Poo Lorn.
- D. A tall, rangy elephant mounted by four men attacked Poo Lorn.

II. The things Poo Lorn did to resist capture.

- A. Poo Lorn charged the circle, knocked over the elephant that happened to be in his way and escaped.
- B. He continually charged and broke the elephant line.
- C. He overthrew the elephant chosen to attack him and though ropes were fastened round his trunk and legs, he escaped.
- D. He knocked the tall rangy elephant to the ground.
- E. He entered the river and after a half-hour's struggle reached the other side.

II. List main points (to give a character sketch):

Select the phrases or sentences which best describe Poo Lorn. Write these in your Reading Activity Books.

- *1. a mighty elephant. *2. proud of his freedom.
- 3. afraid of man. *4. courteous to hobbled elephants.
- 5. lost his head in confusion. *6. too weary to bother his tormentors. 7. Poo Lorn felt that he could fight forever.
- *8. He must take refuge in flight.

III. Make Inferences. (Tell why. Write the answers in sentences):

- 1. Why had Richard Cairns arranged for fresh relays of men and elephants?

2. Why did Poo Lorn not attack the humans in their camp?
3. Why did the other elephants lose their heads?
4. Why did Richard Cairns cut the ropes that bound Poo Lorn to the others?
5. Why did Poo Lorn cross the dangerous river?
6. Why did Richard Cairns and his men salute Poo Lorn?
7. Why did Poo Lorn struggle so fiercely against capture?

IV. Read to follow directions:

Fill in the following points to give a picture of Poo Lorn.

Age, weight, height at shoulder,
circumference of his feet, description of his tusks
.....

V. Make a Comparison:

Write three sentences comparing Poo Lorn with the other elephants.

VI. Find Proof:

Read aloud, or write, the words that prove the good sportsmanship of Richard Cairns.

Assign Workbook exercise on pages 58 and 59.

Increasing Technical Skills:

- I. 'Less' as a suffix means without. Peerless means without equal. Add less to each of these words, and beside each write what you think its meaning would be:
fear, grace, motion, job, home, clothe, wing, sting, hand, leg.
- II. Write all the words that show how dangerous the river was. The answers for this exercise might be: bubbling stream, whirling eddies, deep roar of the waterfalls, terrible stretch of hidden snags and death traps.
- III. The following words are written in their dictionary spelling. Read each word and then write it correctly:
sī, swā, brāv, gōd, lō, băngk, wāt, līs en, fū rī.

BROOK WATSON

Background:

As this is the first radio play the pupils have had for reading, the teacher should discuss the form of it with them. If possible have them listen to a play on the radio and note the points in which it differs from a stage play or movie. Bring out first the basic fact that, in a stage or screen play, we both see and hear the actors, while in a radio play we can only hear them. The one is presented to eye and ear; the other only to the ear. Help the class to make the inference that this difference necessitates several important differences in the presentation of a radio play. Develop by question, or explain these:

1. A radio play has no curtain to go up at the beginning and between scenes; it uses music instead. The music used should suggest the scene.

2. As we cannot see the scene and the actors, radio uses an announcer, or narrator, to describe them and, at the beginning and between scenes, to tell us little bits of the story.

3. As we cannot see the action, some of it is shown by sound effects.

4. As we cannot see the actors, they cannot use actions and facial expressions to tell us how they feel, as they do in stage and screen plays; in radio they must do all this by the expression of their voices and the way they speak.

Draw the conclusion that voice and speech are extremely important in a radio play. The teacher might tell the class that the C.B.C. and other great radio organizations employ trained teachers of speech to give speech training to their announcers and actors, and that the school speech training lessons make a useful preparation for this more advanced work. Stress also that listening to radio plays has great value in developing the picturing power that is so important in making good readers.

Begin the lesson proper by telling the pupils that this is the story of a poor boy of two hundred years ago who became rich and famous just as boys of courage and ability do today. The story of Brook Watson is an historical one; the incidents in it are true, and the characters were real people. Young Brook drew adventure as a magnet draws iron, and these are

only a few of the many he met with in his exciting and successful career. Explain that, in the first part of the play, the United States and Canada belonged to Britain, but in the second part the United States had quarreled with Britain and was preparing to free herself from the mother country. At that time the United States wanted Canada to join her in throwing off Britain's rule, but Canada refused. In the end the Americans did invade Canada, hoping to get her to join them, but the invading army was beaten back and Canada remained British.

Vocabulary Setting:

The Little Dictionary words are:

schooner, bo'sun, Chignecto, appropriate, crescendo.

Have these words looked up and discuss their meanings briefly. Review the meaning of 'apprentice' from the story of Dick Whittington. Explain that 'chanty' means a sailor's song and call attention to 'Was You Ever in Quebec' on page 339 of *Gay Adventurers*.

If the teacher thinks it necessary, she might test the class on the New Word List, page 432, and have the pupils look up the meanings of any words with which they are not familiar. If the pupils are average or better readers, they should pick up the meanings of these words from the context and prove that they understand them in the reading and preparation of the play.

Purpose:

Read silently (or the teacher may read aloud) to enjoy the story, to discover what kind of person Brook Watson was, and to consider giving the piece as a school radio play.

Discussion:

By question and suggestion build up the steps in the exciting story, listing them on the blackboard with spaces between them, e.g. 1. Brook meets Captain Huston. 2. Brook loses a leg (note that this took place before the first incident). 3. Captain Huston hires Brook. 4. Brook defends Canada. 5. Brook becomes Lord Mayor of London (climax). Then put together a character sketch of Brook Watson by listing under each scene the qualities of character which the

incident shows, e.g. independence, courage, determination, boldness, etc. The pupils will hardly fail to notice the similarity between Brook Watson and Dick Whittington. Compare the two briefly, noting characteristics they have in common and in what ways they differ. Compare also the two plays and note their likenesses and differences.

Interpretation:

Of course the pupils will wish to present the piece as a radio play, and as it has considerable educative, speech training, and literary value, the teacher may think it worth the time and effort. A few schools will have public address systems with a real microphone that may be used. Where such audio-aid is not present, the children will get quite as much fun and value out of a radio and microphone that they have made themselves. Imagination at this age does not need many props. In either case, the first step will be to hold "auditions" to choose announcer, or narrator, and characters. The remaining members of the class should be appointed on the music, and sound effects committees.

Studying the play, the class will discover that music (including that of the bells) will be required in four places. If a gramophone is available, records may be chosen and played; if a musical instrument is at hand, it may be used. If the school has a rhythm band, or uses tonettes, or any member plays the mouth organ, or other instrument; these may be used. Failing any of these, a chorus singing, or even speaking chorally will supply the place.

The sound effects committee will need to devise sounds to represent: oars, splashing, shouting, a regiment marching and halting, etc. None of these will give much trouble, though radio sound effects often require great ingenuity to produce them. Even these simple ones will require careful planning and practice, especially in timing them exactly to the speeches. The teacher should explain here that sounds over the radio become louder the nearer they approach to the microphone, and 'fade down, or fade out' as they are withdrawn from it; that 'fade up or in, and fade down or out' means that the sounds or voices are approaching or receding from the microphone. The sound effects and music committees will be responsible for producing these 'fade in's and fade outs' and for timing them exactly to the speeches.

Meantime those chosen to read the speeches (the actors) should be practising speech training exercises in voice production so that all speakers' voices will 'balance', that is all have equal clarity and carrying power. To achieve this lighter voices must speak from near the radio, and darker (deeper) ones from farther off. They, too, must practise the necessary 'fade up and fade down' techniques. They should practise also with especial care the enunciation, phrasing, and expression they use in reading their lines, so as to give the audience the right meaning. They must never forget that the audience cannot see them, or their facial expression, or actions, and must depend for everything entirely upon the voice, speech, and expression of the reader. The reader-actors should study also the meanings of particularly important words; it is a good plan to 'dramatize' the meanings of such words as:

reflectively, casually, shrilly, airily, jovially.

Dramatize also the use of different types of voice, as: the Town Crier, the Announcer, the 'sharp' voice, the 'deep slow' voice, the 'eager' voice, the 'quiet' voice, etc.

In this first radio presentation, it would be well to give the play in front of a microphone, but in plain sight of the audience, who will no doubt be keenly interested in the techniques thus exposed to view. But after a few radio presentations it makes a good test of the quality of the performance to have all but the radio itself hidden, so that the audience must depend entirely on the skill of the readers and their assistants in true radio fashion.

CHAPTER FIVE REVIEW: ORAL

Recalling Facts read:

- I. In this chapter a number of different countries have been mentioned. Write the names of the countries given below on the blackboard. Then tell (be careful, there are some jokers in the list), the name of the story, play or poem which mentions or tells about each country:

Canada, United States, a South Sea Island, Palestine, Early Days in Canada, Siam, Burma, Mexico, England, Russia, France, Guatemala.

II. What story tells of: the courage of an animal? the courage of a Polynesian boy? the courage of a boy in Bible times? the courage of a boy who became Lord Mayor of London? the courage of a Hudson's Bay factor? the courage of an Indian boy of the early days? the courage of a little boy who wanted to be of help to his father and mother?

Assign Chapter Five Review, written, on Workbook pages 61, 62.

CHAPTER SIX

FUNNY STORIES

Everyone needs opportunity for fun and laughter and none need it more than do our children. Perhaps the most important use of fun is to relax the tension of everyday living. Then, too, the development of young people with an ever-ready twinkle and chuckle is an important task. Because of this need for fun, *Gay Adventurers* has a funny story or an amusing play or poem in each chapter. The stories in this chapter illustrate different types of humor and are gathered from different countries. The settings may be different but the types are universal.

Humor is a national and individual thing. Nations rarely understand each others' jokes, and within every nation there are many individuals who seldom see the point of a funny story, even of a native one. Such individuals lack, as we say, a sense of humor, and are greatly to be pitied for humor is the spice of life, and the humorless miss the delight not only of savoring that spice, but also of companionship with minds that taste it. The humorless one is apt to be blind to his own faults and littleness, to take himself very seriously, and hence to be deeply hurt by the knocks that others laugh off. He who cannot laugh at himself is poorly equipped for life in this world.

A sense of humor is a fairy gift, perhaps the greatest of them all. Some, the godmother endows richly, some she passes over altogether, some she smiles upon in passing. These last have a sense of humor that requires to be developed; they must learn to laugh. Teachers are familiar with this problem. Many children come from homes without laughter, and the world is new and life is serious at six. So the primary teacher teaches her little folk to laugh at the right places in the stories, games and songs. "Now it is going to be funny," she says; or, "This is the funny part," and she laughs in the right place herself. Then the children laugh, at first to please her, but presently she catches a light in an

eye here and there and knows that a sense of humor is growing. That is all there is about it and the only way it can be done, for no joke can be explained. But if you can get them to laugh with you in the right places, many of them will come presently to see the joke for themselves. Nothing is more important for them and for society. You cannot be angry with those you laugh at. Laughter involves understanding; and understanding, sympathy; and sympathy, tolerance.

So work at it, teachers; teach them to laugh. But, and this is equally important, teach them to laugh in the right way and at the right things. They must learn to laugh kindly, not to hurt, which is not humor, but bad manners; not at evil and cruelty which is evil and cruel; but at absurdity—the putting together of things that do not belong together—and at vanity, and proud ignorance, which are absurd.

Physical humor, the wrong things placed together before the physical eye, comes first. Children, indeed everyone laughs at the topsy turvy: someone who falls, at Mutt and Jeff, at clowning. Mental humor, where the absurdity is the result of the mismatching of ideas or words, comes later. By the time the pupils have reached Grade Five most of them will have learned to laugh at physical humor. The idea behind this chapter is to help them to see that 'funny' is when things that do not belong together are placed together, in the belief that grasping this point will help them to develop towards the appreciation of mental humor. The selections in this chapter have been chosen to assist the teacher in doing this.

Henry King: little and big, silly and serious (Mutt and Jeff type).

Doughnuts: group clowning with objects.

Bad Sir Brian: individual clowning (a man's vanity, harmful).

The Dwarf: laugh with, not at, people.

Whitey Looks for a Job: a practical joke (a boy's vanity, innocent).

Kookaburra: sounds arranged oddly.

Tommy Gough: a very simple mental joke, involving the unreasonableness of our spelling.

How Many Donkeys: simple mental humor, clowning with an idea instead of a doughnut machine.

Eskimo Surprises: simple mental humor, a joke on 'vain ignorance'.

It is not necessary, of course, that the teacher should explain these points to the pupils, but recognizing the 'types' of humor illustrated by the different selections should aid her in teaching the chapter.

This chapter will, of course, be read for the 'fun of it', and because of this, the exercises for developing reading skill should be less formal. In addition to enjoying the fun, the class may be led to the study of a modern lumber camp when they read the story, "Whitey Looks for a Job"; to appreciate the Turkish setting in "How Many Donkeys"; to collect surprises in the story, "Eskimo Surprises".

As a language activity in connection with this chapter the pupils could make a class Fun Book. In it might be included:

1. Original funny poems, incidents and stories with such titles as: A Funny Dream, A Funny Baby, My Funny Pet, A Joke on Me.
2. A collection of 'tenderfoot gags' (practical jokes or tricks) with illustrations.
3. Illustrations for the different jokes and stories.

Use of the Illustration at the beginning of the chapter:

Ask the pupils to imagine who is telling the story.

What is the occasion for the story? (It might be a club meeting, or a birthday party). Make up a story that would make them all laugh. Put this story in your fun book.

HENRY KING

Background:

Tell the pupils that Henry King is one of a bookful of funny poems called *Cautionary Tales for Children*. In each one, a boy or girl does some foolish action such as no sensible child would ever think of doing, and so brings down upon himself some melodramatic catastrophe. Tim, the disobedient boy, was devoured by a lion; Matilda, the liar, was burned to ashes, and so on. These funny poems are 'cautionary',

that is written as pretended warnings to boys and girls to avoid doing wild things no one would ever do. Tell the class that this is one way of making people laugh. The teacher should then put on a very serious face and read the poem in a solemn voice, bringing out the humor of the ridiculous and absurd pictures by tone, by breaking the word groups and emphasizing the words amusingly as indicated by Belloc's capitals.

Purpose:

The pupils should then read the poem silently to enjoy the fun individually.

Discussion:

By question build up the ludicrous scene: a darkened room; small Henry stretched forth with 'knots inside' (we all know what that feels like); the doctors: what would they look like? What kind of clothes would they wear? (black); the parents: not sad, but shaking their heads solemnly over Henry's minor fault of string-chewing; all is still and solemn; Henry rises on his elbow to speak his last solemn warning; his final gasp and collapse.

By question, too, bring out the absurdities of the action; the very small crime brings the biggest of all punishments; Henry is dying, the doctors take their fees and the parents lament his death while he is still alive; Henry dies still talking about food. Help the children to see that the fun in this piece is made by putting very small things beside very big ones, like Mutt and Jeff. This kind of fooling makes everyone laugh. Note also that the story is told in long words and long solemn word groups; that unimportant words are capitalized to demand exaggerated emphasis; that the line about fees is set down to suggest a specially solemn tone in speaking of fees.

Interpretation:

Like a joke made more funny by being told without a smile, the poem should be read or spoken very solemnly. It is funniest when mimed, that is: while one pupil reads the poem, or a group of pupils recite, a second group acts out each line in dumb show. As the actors cannot speak, they must express the meaning of the lines by bodily action

and facial expressions. This requires practice, but if well done is extremely funny. The secret of good miming is to have reader and actors keep exactly together; it is not easy, but practice will achieve it and success gives it a most amusing effect.

Activities:

For the Fun Book the pupils might make a cautionary verse to warn smaller brothers, sisters, or friends of the dangers of such bad habits as: nail and pencil biting, paper chewing, thumb sucking, or any other habit that they know is not good for them.

DOUGHNUTS

Background:

Discuss with the pupils experiences they have had in taking things apart and not being able to put them together again. Perhaps they have taken a watch apart, and when they tried to put it together found that there were screws and wheels left over. They may have been sure that they could fix the radio, but putting the tubes in the right places was more difficult than they had thought, and when the power was turned on, not a sound could be heard. The girls may have had the experience of cooking too much of something that they like very much, and then not knowing what to do with it. Their grandmothers may have told them the story of the girls who were very fond of rice. When their mother went away they put a half-potful of rice to cook, thinking that for once they would have enough rice to eat. When the rice began to cook and to swell, every cooking pot in the house was filled, and rice never after tasted the same to them. Tell them that they will be able to compare this story with the story of the wonderful porridge pot. When the magic words that stopped the porridge from filling the pot were forgotten the porridge overflowed, ran out of the door of the cottage and made a lake in the yard. Tell them that the action of this story is like that of a clown. What have they seen a clown doing at a Fair or Circus?

Vocabulary Setting:

1. Have the pupils look up the following words in the Little Dictionary: automatic, chauffeur, gadgets, recipe, sheriff.

2. Write the names of the people in the story on the blackboard. Pronounce these with the children. Tell them that they will find, as they read the story, a joke on Mr. Gabby's name.

Homer, Uncle Ulysses, Mr. Gabby.

Purpose:

Read to find the most exciting part of the story. Tell how you felt when Mr. Gabby told of his plan.

Discussion:

The children will answer the problem questions stated in the Purpose. They will then read to tell the parts that are similar to those stories or incidents mentioned in the Preparation. What did Homer do that was like the boy fixing his watch? What did the lady do that was like the girls cooking the rice? What about the story is like the story of the Magic Porridge Pot? like the clown?

Increasing Comprehension Skills (pupils work with books open):

I. Collect Facts:

1. Make a list of all the mechanical automatic gadgets mentioned in the story.

2. Make a list of gadgets you have known to go wrong. Tell what can go wrong with those you know about?

II. Make Judgments (select ideas):

A. One of these is a sensible recipe. The other is a silly one. Select the silly recipe and, after studying it, write one of your own to put in your Fun Book.

How To Make Doughnuts (1)

4 cups of sugar; 2 cups of butter; 7 eggs; 9 cups of flour; 1 cup of nutmeg; 2 cups chopped carrots; 1 head of lettuce; starch enough to make into a stiff batter.

How To Make Doughnuts (2)

4 cups of sifted flour; 2 teaspoons baking powder; $1\frac{1}{4}$ teaspoons salt; 1 teaspoon cinnamon; $\frac{1}{2}$ teaspoon grated nutmeg; 2 eggs; 1 cup of sugar; 2 tablespoons melted shortening; $\frac{1}{2}$ teaspoon vanilla; $\frac{3}{4}$ cup of milk. Enough fat for deep frying.

- B. Mr. Gabby had a good plan. Below are other plans. Which of these do you think are good plans?
1. The lady brought another bracelet to put in the doughnuts.
 2. The lady felt all the doughnuts to see which ones were hard.
 3. Homer backed the doughnuts through the machine and un-made them, and the bracelet dropped out.
 4. Homer offered a special prize to the person who could eat the most doughnuts.

III. Make Outlines:

An outline is not only useful in organizing and recording information, but it also helps in writing or telling a story.

In the story "Doughnuts", events pile up to a climax of humor and excitement.

The teacher may place the Outline which follows on the blackboard and have the children follow it for Relay Story Telling.

FILLING THE ORDER

- | | |
|--|-------------------------|
| I. Preparation: | <i>Parts of a Story</i> |
| A. getting ready for business
B. collecting the ingredients
C. mixing the batter | } How It Began |
| II. Rolling 'Em Out: | |
| A. starting the machine
B. working the gadgets
C. stacking 'em up
D. reversing gear
E. a calamity of doughnuts | } What Happened |
| III. Getting Rid of the Doughnuts: | |
| A. by advertising
B. by offering a reward | } |
| IV. The Satisfaction of All: | |
| A. of Rupert
B. of the lady
C. of the people
D. of Homer | } How It Ended |

Activity:

After the use of an Outline has been demonstrated, the teacher might suggest as an activity, a Relay Story-Telling Contest to see which group could tell a story in the funniest way, to give the funniest effect.

Call attention to the Title which appears above the Outline. Encourage the pupils to choose catchy titles for their stories. The group should practise together and evaluate their own efforts.

Assign Workbook exercise, page 63.

Increasing Technical Skills:

I. Divide these words into syllables. Put the correct diacritical mark on each vowel sound. Check your markings with the dictionaries you may have in the room.

equipped, sandwich, chauffeur, calamity.

Write the above words in phonetic spelling. Check the principles in your Activity Book and tell which ones apply here.

II. The prefix *auto* means by one's self or by itself. Write in your Activity Book five other words with the prefix *auto*.

III. Divide these words into syllables. Find the rule to prove that you are right. (The teacher will write the words on the blackboard. The pupils will write the words in their Activity Books.)

sheriff, batter, Homer, nutmeg, counter, shoving, bracelet, gadget, counter, chauffeur, equipped.

Activities:

1. Illustrate the part of the story that you think is the funniest. If it is very funny put the picture in the Fun Book.

2. This story is from the book, *Homer Price* by Robert McCloskey. The pupils may wish to read other books by Robert McCloskey. Look in the Book List for these.

BAD SIR BRIAN BOTANY

Background:

Tell the class that this poem was written by a famous English writer, A. A. Milne, who has written a great many clever and amusing stories, poems and plays. The pupils

may have read or recited other poems from his books, *When We Were Very Young* and *Now We Are Six*, and read his funny books, *Winnie the Pooh* and *The House at Pooh Corner*. Explain that the poem describes a scene of long ago when some of the English lords abused the poor people who lived on their estates, and what, in the end, might have happened to such lords.

First Reading: Read to find the funniest part of the poem. No doubt the part chosen will be when Sir Brian gets his well deserved punishment.

Second Reading: Read to find the amusing sounds in the poem. With the amusing sounds the pupils will find the amusing rhymes.

Third Reading: Read to build up the scenes in the poem.

Discussion:

Build up Scene I. the Village Street: wide with a pond at one end and small thatched-roof cottages, set irregularly along each side. In front of each, the tenant and his family, thin, hungry-looking and ragged, bow before the tall, well-fed, well-dressed Sir Brian. Watch him blip them on the head as he passes along, chanting his boastful speech. Watch him drive the villagers before him and kick them into the pond. What happened to his battle-axe and his best boots?

Picture Scene II with Sir Brian as the victim and the villagers jostling each other to get a kick at him as he is sent sprawling into the slimy, weedy pond. Imagine Scene III with B. Botany stepping quietly along, pretending to be a different person. What kind of fun is this? Help them to see that it is clowning.

Question to bring out the points of Sir Brian's character: his vanity, cruelty and cowardice. He is obviously a person who should be laughed at. Discuss the ways in which the poet laughs at him. He makes three ridiculous pictures of him: in stanzas one and two Sir Brian is a bully, a big, strutting boastful, smarty person with his battle-axe, spurs and boots, blipping and kicking weaker people; in the second, he is a punished bully, an absurd figure crawling out of the pond and ditches to stand before us dripping with water and plastered with mud, green slime and weeds.

Is the punishment a suitable one for a bully? Why? Does it do him any good? Yes, for in the third picture 'he is quite

a different person'. He doesn't strut, or boast, or bully any more. Do you think he has really changed, or is he pretending?

Increasing Comprehension Skills:

- I. **Choose a suitable title** for this poem. (How to Cure a Bully).
- II. **State the central thought.** Which of the following proverbs states the main thought of this poem?
One swallow does not make a summer.
A rolling stone gathers no moss.
Pride goeth before a fall.
All is not gold that glitters.

Interpretation:

The poem demands choral dramatization. Practise reading it in chorus with a regular rhythm to which Sir Brian can keep time with his strides and his actions. Note the long lines (lines 1, 2, 3, etc.) and the thrown-in bits (ting-ling) and practise speaking them on the beat. Note also the delightful phrases (e.g., blipped them) and practise saying them with funny changes of pitch in the voice. Work out the scenes, choose the characters and dramatize it with plenty of action. When they have acted the poem, the class will know what clowning is. It might also be given as a radio play. The sound would make it effective.

WHITEY LOOKS FOR A JOB

Background:

If the boys and girls have read any of the Whitey Stories by Glen Rounds they may wish to discuss some of Whitey's adventures before reading this story. If they have not read any, they may wish to secure some of those that are mentioned in the Book List for this chapter. To make the story more easily understood, that is, to promote 'reading readiness', pictures, films, or film strips might be shown of life in a lumber camp. (These are mentioned in the film list.)

Vocabulary Setting:

The new words in this story not only have to do with lumber camps, but there are prairie words, and geography words with which the pupils will need to become acquainted.

Little Dictionary words:

flume, tenderfoot, gag, cat-walk, sawyer, draw.

The word 'draw' presents good practice in the selection of the correct meaning.

The new word list on page 432 of the Reader contains other words that the teacher may wish to discuss with the class before the selection is read.

Purpose:

Read the story to find out what 'tenderfoot gag' fooled Whitey and how he proved his good sportsmanship.

Discussion:

Why was Whitey leaving home? What was the joke about the catskinners? Did you know what a catskinners was before you read this story? Why did he sharpen his jack-knife? What section did Whitey cross? What do you know about your township? What sections are school sections? What are Hudson's Bay Company or Canadian Pacific Railway sections? Where is your home in the township? What was the 'draw' that Whitey went through? What is a hog-back? What live things did he stop to play with on his way to the lumber camp? What did Mr. Boodleman do that showed that he was a good sport? What gag fooled Whitey? What happened to him when he stepped inside the flume? How did the lumberjacks show that they were kind in spite of the fact that they played this joke on Whitey? Whitey was very fond of the country. Read orally the parts of the story which prove this statement.

At the close of the discussion bring out the points of a practical joke. Have the pupils tell what a practical joke is. Tell them that this one was kindly and in good fun, but that some practical jokes are cruel and unkind, and sometimes dangerous.

Increasing Comprehension Skills (pupils work with books open):

- I. This story has a heavy vocabulary load so additional work should be taken on the words.
 1. Ask the pupils to select from the story all the words that they consider to be geography or prairie words. Some of these words might be: foothills, school sec-

tion, trail, fire-trail, hogback, ground squirrel, bounty, coyotes, slough, porcupine, canyon, tote-road.

2. The class might make a list also of all the lumbering words in the story. Some of these will be: cook shack, mess hall, office, caterpillar tractors, cut-over land, workings, sawyer, teamster, flume, V-shaped trough, lumberjacks, cat-walk.

II. Understand Figurative Language:

1. To determine how well the pupils understand figurative language, discuss with them: how big a splash 'a whale of a splash' would be; his feet were going like some queer kind of windmill; going like a striped-tailed jaybird; whooping and hollering like a Comanche Indian (tell the children that these Indians engage in particularly noisy dances and ceremonies); laughing fit to split.
2. See how many appreciate Whitey's smart answer? Was it natural that Whitey should talk about spurs in his response? Why?

III. Draw Conclusions and Predict Outcomes:

1. After watching the catskinning as it was done at the lumber camp, what conclusion did Whitey come to about taking over the job?
(Answer: He had better wait a year or two before he tried it.)
2. What would have happened to Whitey if the lumberjack had not been straddling the flume?
(Answer: He would have had a ducking in the pool.)
3. What did Whitey conclude was the only thing to do since the joke was on him?
(Answer: The only thing to do was to be a good sport about it.)
4. How would it have helped if Whitey had worn his spurs as he suggested?
(Answer: He could have stopped his slide down the flume.)

IV. Make Inferences (True or False):

1. The country where Whitey lived was thickly settled. (False)
2. Whitey was a farm boy. (True)
3. Whitey knew how to snare animals. (True)
4. The lumber camp was a modern one. (True)
5. No horses were used in this camp. (True)
6. The flume was a great saving of time. (True)
8. A railway ran into the camp. (True)
9. Whitey was sorry he didn't get the job. (False)
10. Whitey was a good sport. (True)

V. List Main Heads and Sub-heads:

Arrange sub-heads under a main head to tell the kind of work done in a lumber camp. Skim through the story and write the sub-heads in the order in which they are mentioned. The Work in a Lumber Camp.

1. Driving tractors
2. Cooking meals
3. Cutting down trees
4. Loading logs
5. Sawing logs
6. Driving horses.

VI. Associate Ideas:

Below is a list of helpers in a lumber camp. Write the kind of work which each one does:

catskinner, teamster, faller, loader, sawyer, cook.

VII. Choose Relevant Material:

One of the most interesting parts of this story tells about the joke the lumberjacks played on Whitey. Find the page where the joke begins and the page where the joke ends. Someone read the beginning paragraph to the class. Another member of the group read the ending paragraph.

VIII. Story Telling (Listing Main Points):

Prepare to tell the joke part of the story by listing the main points in sequence under a suitable Title.

For the teacher's convenience this exercise is worked out

below. Each teacher will judge the amount of assistance her pupils need.

A WILD RIDE

1. Whitey is invited to see snipe.
2. He steps into the flume.
3. He falls over himself.
4. He starts sliding.
5. He is on the seat of his breeches, arms and legs waving.
6. He is whooping and hollering like a Comanche Indian.
7. He struggles in vain.
8. He is aimed for the pool.
9. The lumberjack saves him.
10. Whitey finally recovers his wits.
11. He thanks his rescuer.
12. He shows his good sportsmanship.

Assign Workbook exercise, pages 64 and 65.

Increasing Technical Skills:

1. Review the diacritical marks for the long and short vowel sounds.
2. Help the children to read the following words and to put the long or short markings over the vowels:
bag ge, in vent, i dl, in vad, o ver, trak tor.
3. Below are some words from the story of Whitey. Ask the pupils to pronounce them, write them in phonetic spelling, and put the correct diacritical markings on the vowels:
pop, dive, snare, stripes, ranch, boss, pincers, twitch.

Assign Workbook exercise on page 66.

Activities:

1. Collect tenderfoot 'gags' for the Fun Book. The pupils may respond with: a left-handed monkey wrench, a side-hill goudger, get the key to the center aisle, etc. See how many others they can collect.
2. Draw a map of Whitey's trip. Be sure to put in all his different stops.

3. Draw logs flying down the flume. Draw Whitey flying down the flume.
4. Draw a map of your township. Put in the school sections, the C.P.R. sections, the Hudson's Bay sections, the section or quarters where your home is.

KOOKABURRA

Background:

This funny bird of Australia, often called the Laughing Jackass, rightly belongs in the fun chapter. The "he-he, ha-ha" of his song resembles very closely the bray of the donkey. His picture shows him to be a bird funny in appearance as well, with a large mouth from which strange sounds come. During the Second World War when many airmen from Australia were stationed in Canada, much was heard of the kookaburra. A broadcast of Australian news given every Sunday was always begun with the whistling of this bird's strange call. Show the class the map of Australia. Tell them that it was not always an island, but was separated from the mainland of Asia very early in the history of the world. The animals then were not able to change as the animals on the mainland changed, and today many very strange birds and animals are found on this continent. There is the kangaroo with a pouch to hold its children, and very long hind legs for leaping, and the little koala bear, that is just like a live Teddy Bear, and others that they will be able to read about in the later chapters of this book.

Reading:

Have the pupils read the poem silently. Ask them to try to hear the tune of the poem as they read it. Have them tap out the rhythm with their fingers. See if this rhythm fits in with the music of the poem when they learn to sing it. They may be led to see that the important words in the lines of a poem usually fit in with the down or strong beat of the music.

Interpretation:

Learn to sing the song.

TOMMY GOUGH

Background:

Tommy Gough brings in another kind of fun, a very simple example of mental humor. The joke depends on the unreasonableness of our English language in which letters and syllables have different sounds in different places and so are easily and quite often misplaced. English is so irregular a language that it provides countless jokes of this kind. The teacher might introduce the lesson by playing one on the class. Ask how many have not read the poem and then, warning those who have not to tell, ask those who have not to read the title. After the laugh, if you get one, have the pupils read silently to enjoy the joke.

In discussion talk over names and words with which jokes of this kind could be made. The teacher might begin by asking for the pronunciation of the proper name Clough (Cluff). The children might supply bough, bow, clew. As the pupils read the poem let them pretend that they have come from a country where English is not spoken, that they are just learning English. Let them imagine how confusing all these "oughs" would be to them.

Activities:

1. Make rhymes for the Fun Book. One device might be to have the first word an "ough" word; the rhyming word would be spelled in the same way.

"A little bird on a swaying bough
Sat so safely
For he knew hough (how).

"Are those cattle in the slough?
I wish, I wish, I wish I knough (knew)".

"What is that by the pine tree bough?
Can it possibly be my cough (cow)?"

Other words to use are: though, lough (low); through, blough (blew); cough, ough (off); trough, scough (scoff).

2. Collect jokes about these sounds. Look in the newspapers and magazines for these. After you have told them to the class, put them in the Fun Book.

HOW MANY DONKEYS?

Background:

This story is taken from the book, *Once the Hodja* by Alice Geer Kelsey. The people of Turkey have laughed at these tales for over five hundred years. This is the legend: A Turkish schoolmaster was scolding his pupils for some mischief. When he asked Nasr-ad-din what his part in the mischief had been, he replied, "Nothing. All I did was to watch and laugh." The schoolmaster told him that, as a punishment, people would laugh at him as long as the world shall last. So for five centuries, the people of Turkey, and all the Near East, have been laughing at Nasr-ad-din, and still they laugh.

Some of these stories are thought to have been about real happenings. They are stories supposed to have sprung up at the time of Tamerlane the Great. There was then at Ak Shehir, in Turkey, a rustic teacher-priest called Nasr-ad-din Hodja who could seem to be very foolish as he did wise things, and very wise as he did foolish things. His grave stands on a hill near Ak Shehir. It is marked by a single iron gate carefully locked. There is the gate only, no fence or wall surrounds the grave.

Vocabulary Setting:

Write on the blackboard the Turkish words in the story. Pronounce these with the children: Mustapha; Nasr-ad-din Hodja; Ak Shehir.

Little Dictionary words:

guttural, Mustapha. Guttural, as well as the other New Words in this story, are easily made out from the context.

Purpose:

Read to find the joke in the story.

Discussion:

The children will tell the joke of the story. They may wish to tell stories of a similar nature that have happened to them. Who does not know of the First Grade child who forgets to count himself when setting out chairs, or even forgets himself when he is ordering ice cream for a party. Help the children to see that this is clowning with an idea,

that this particular story took place in Turkey, but that the episode itself is universal. During the discussion ask the children to find the words and phrases that contribute to the creation of a Turkish atmosphere. Some of these will be: the tinkle of tiny bells; the sharp clip of small hoofs; turbaned head; baggy trousers; Ak Shehir; blue beads which would drive away evil spirits; Mustapha; kissed the hand of his deliverer.

Increasing Comprehension Skills (pupils work with books open):

- I. **Collect the sound words** in the story which help to create the Turkish atmosphere. The words they may list in their Reading Activity Books are:

clip, chuckled, tinkled, drone, gid-dap, brrrr.

II. Make an Outline:

This is a good story to tell. Make an outline to follow in preparing it for re-telling. The outline is given for the teacher's use. The pupils should attempt it by themselves as the story is short and simple in style.

COUNTING HIS BROTHERS

Parts of the Story.

I. The Donkey Driver.

- A. who he was.
- B. where he was going.
- C. his satisfaction.

} How It Began.

II. Counting the Donkeys.

- A. the first count.
- B. the second count.
- C. the driver's bewilderment.
- D. the conclusion he came to.

} What Happened.

III. Meeting his Friends.

- A. the friend's surprise.
- B. the third count.
- C. the friend's advice.
- D. the driver's gratitude.

} How It Ended.

III. Make Judgments and Comparisons:

Why did the friend refer to the donkeys as Hodja's brothers?

Assign Workbook exercise, page 67.

Increasing Technical Skills:

I. Divide these words into syllables. Note the rule that applies:

tinkle, turbaned, jiggled, creature, donkey,
bewitched, silent.

II. Pronounce these words. Decide where the accent should go:

terror, Hodja, baggy, giddap, trousers, gasped.

Mark the long and short vowels. Write them out in phonetic or dictionary spelling.

Activities:

Dramatize this story simply. Have the pupils attempt to portray amazement, relief, bewilderment, bewitchment, helplessness, terror, and, last of all, gratitude.

THE DWARF

Background:

This is a laughing poem and, if you like, a lesson in good manners. The poem is an irresistible expression of that irrepressible kind of laughter that comes when something 'tickles' you physically or mentally; it is almost impossible to read the poem without laughing. Tell the class that this is a different kind of funny poem and read it to them, marking the laughing rhythm. The meter is anapestic, broken up frequently with iambs to give final ha ha's, e.g.

(Speech):

He eyed | her so queer | 'twas as much | as she could

To keep | from laughing | at all | at all |

To keep | from laughing | at all.

(Laugh):

Ha ha', ha ha ha', ha ha ha', ha ha ha',

ha ha', ha ha' ha, ha ha',

ha ha', ha ha' ha, ha ha',

The above is the general pattern, but there are many little

gurgles and giggles, like the three syllable feet with the accent in the middle: "from laughing, now Jinnie, some honey, to double, and melons;" delightful little runs, e.g. "see now, says he, cheeping"; and spondee endings, e.g. "are rude, are rude; clod, clod; cried, cried; could, could. The teacher should read the poem aloud to herself a few times to get the sound of these variations in her ears and the lilt of them on her tongue before reading the poem to the class.

Purpose:

Class then read silently to get the story and hear the laughter in their minds.

Discussion:

The music is so insistent that it cannot fail to be heard, so discuss the story first, re-reading the lines to answer questions and prove points as you go on. Where was Jinnie sent? For what? What command did her mother give her? Did she obey it in verse two?, in verses three?, four? She is still holding her laughter in verse five. Is it difficult to hold laughter? What happens in stanza six? But by this time what is she laughing at? Does that make a difference? What did the dwarf think? etc. Talk of the thought of the piece. Is it kind to laugh at people? She did not laugh at him, but at the funny things he did to make her laugh. Now help the children to hear the laughing rhythm. Have them choose and read aloud rippling passages, the tongue-tripping three-syllable feet and spondees. Scan and beat time to favorite lines and stanzas.

Interpretation:

- I. Make a list of the groups of rhyming words. The children will find the rhymes in threes.
- II. The children will be ready by this time to choose the form of vocal interpretation which they prefer: group reading aloud, each member reading one stanza, is effective. Miming is fun, but it takes a bit of practice for the speakers to keep pace with the action.

Activities:

- I. Imagine what the dwarf looked like. Draw a picture of him for the Fun Book.

- II. Have the pupils make a verse, or verses of their own using some of the rhythmic phrases, or rhymes, from the poem.
- III. Walter de la Mare has many other delightfully musical poems. The pupils might like to find others in their readers, or in available books of poems. "Peacock Pie" by Walter de la Mare (Constable and Co., London, England), is a jolly one.

Assign Workbook exercise on pages 68 and 69.

ESKIMO SURPRISES

Background:

Use a globe and a map to give the geographical setting for this story. If a polar projection map is available, that will be the most helpful. Estimate the number of miles Jack would have had to travel from Winnipeg to Aklavik. Discuss the different ways in which he might travel.

1. All the way by air. Which air route do you think he would take?
2. By train from Winnipeg to Edmonton, then by train to Fort McMurray, and from McMurray to Aklavik by boat. Try to get pictures of the boats that travel on the northern rivers.
3. There are other combinations of transportation. How many others can you think of?

To clear up some misconceptions the children may have had of the Eskimos, tell them that the Eskimos that live in this part of the North are quite advanced. During World War II the Air Force found that they could easily be trained to become airplane mechanics; they seemed to have natural mechanical ability. The airplane has ceased to be a wonder to them. Those that work in canning factories fly to and from their work regularly. Prepare the pupils for the fun of this story: the surprises Jack received; the showing off by the Eskimos.

Vocabulary Setting:

Pronounce with the children the proper names: Aklavik, Ilvernik, Popiak.

Little Dictionary words: umiak, deliberately.

Discuss with the children the difference between umiak and kayak. Do the children remember another story in which there was a Hudson's Bay factor? (The Story of Snooky).

Purpose:

Pupils': Read the story to discover all the surprises that Jack experienced when he was in Aklavik.

Teacher's: To test the class in rate and comprehension.

A Timed Test in Rate and Comprehension:

The selection contains 525 words. Allow three minutes for the reading of the passage. For those who complete it in the time, it will mean an increase of speed from 150 words per minute (rate at the beginning of the year) to 175 words per minute.

1. Jack was visiting Northwestern Canada. (True)
2. They arrived by plane at Aklavik. (False)
3. Jack's uncle was the H.B.C. factor at Aklavik. (False)
4. At least sixty motor schooners were anchored near the shore. (True)
5. The motor boats were used to take people to Vancouver. (False)
6. The only music that Jack heard was the beating of tom-toms. (False)
7. The Eskimo sat on a soap-box on the deck of his boat. (True)
8. Ilvernik first saw the typewriter on a fishing boat. (False)
9. Both Eskimos wrote the same kind of letter. (True)
10. This story is called Eskimo surprises because there were so many surprising gadgets in use in their northern village. (True)

In the experimental class the High Group made an average percentage of 90%. The Remedial Group made an average score of 79.3%.

Discussion:

List the surprises as the children note them. See if they can find the reasons why the Eskimos had all these things. What reason would the class give for the fact that the

Eskimo's letter was made up of punctuation marks? Is the Eskimo language a written one? Would many of these Eskimos know how to write English? What marks did you make before you knew how to read or write? Do you think that Popiak and Ilvernik were showing off to each other, to prove which was the smarter man? What kind of fun have we in this story?

Increasing Comprehension Skills (pupils work with books open):

I. Make Comparisons:

- (a) List all the modern things that are mentioned in this story.
- (b) List some of the things the Eskimos used before the White Men came to their country.

II. Follow Directions:

Make a sketch map to show the route Jack followed when he travelled by train from Winnipeg to Edmonton, by train to Fort McMurray, and from McMurray to Aklavik by boat.

Color the rivers and lakes blue. Put a red dot for all the cities or places named. Print the names on the lakes, rivers and places.

Draw an Eskimo and a motor boat at Aklavik.

III. Make Judgments (A True-False Test):

Write the numbers to 6. As the teacher reads the sentence, if the sentence is true, write True beside the number. If the sentence is false, write the word False beside the number.

- (True) 1. Some Eskimos are skilled in using machines.
- (True) 2. Eskimos like to own the things that White Men use.
- (False) 3. All Eskimos are very poor.
- (True) 4. Eskimos are good hunters and trappers.
- (False) 5. No Eskimos use money.
- (False) 6. The Eskimos at Aklavik used kayaks entirely.

Assign Workbook exercise on pages 70 and 71.

Increasing Technical Skills:

- I. In the story we read about 'punctuation marks.' Below is a list of some of the punctuation marks the class will use. Ask the pupils to write the words in their Reading Activity Books and to put beside each word the corresponding punctuation mark.

comma	period	double quotation mark	dash
colon	question mark	semi-colon	

- II. Copy these sentences, putting in the correct punctuation marks.

Did Jack Bill Bob and John take a trip to Aklavik
Would you like to read the book Anauta by Heluise
Washburne

Did you know that this part of Canada is becoming
more and more important

- III. The word 'portable' contains the prefix 'port'. What other 'port' word is used a great deal in the North? (portage).

IV. **Phonetic Analysis:** To review consonant blends and to give exercises in distinguishing the different consonant blends. Write the following lists of words on the blackboard:

blind	glass	brook	scream	crow	speck
cliff	play	bright	scratch	cripple	click
fly	slim	bring	scrawl	cramp	start

Have the children pronounce the words in the first two columns. They will notice that l is the second consonant in each word. These words are called l blends, because we say the two sounds almost as one sound. When we blend another consonant with l, r or s, we say we blend the two consonants and these are called combination blends. Have the children pronounce the other words in the list, and have them discover that the blend in these other sounds is not so close as with the l blends. Find another word in the list that is close, and could be called an l blend? See who can hear the sound of that word. Look in the Handbook to find the general principles of consonant blends (page 35).

V. Below are words from Eskimo Surprises. Have the children write these words in their books and put a line under the consonant blends. Put a line over those that are l blends.

spectacle, fringe, clever, strolled, schooner, plank,
gramophone, clickety-click.

Activities:

1. Pretend you are Popiak or Ilvernik. Write a funny letter such as they were writing. Put this in the Fun Book.
2. Consult the List of Books for other books about the North. The teacher will find **Canada Moves North** by Richard Finnie a useful reference.

ABSOLUTELY NOTHING

Background:

This play is still another kind of fun; it is like the folk tales the children love, in which the youngest, or smallest, or supposedly least clever person in the story wins the prize and becomes the hero. The stories, Cinderella, Cinderlad, The Three Brothers, The Golden Pears, etc., illustrate this point. Because of the selfishness, or pre-occupation, of the older members of the family, the virtues and abilities of the youngest member of the family are entirely neglected. Usually the youngest member carries his success with a simple nonchalance that delights all who read. Boys and girls see the justice in these stories and usually enjoy them very much.

Purpose:

Read this play silently for fun and to find the joke in each episode of the story.

Discussion:

Discuss the story first to see in what ways it is like the stories mentioned above. (These stories were mentioned as they appear in the readers that the children have used in previous grades.) Note that the repetition of the same incidents told in the same words is an important part of the fun, and that in this story the repetition is even funnier because the incidents are so short that the separated parts come right on one another's heels. Help the class to see that

the reader laughs not only at the first and second sons, but at the third son, because he achieves success with the air of doing 'Absolutely Nothing' to achieve his success. 'Absolutely Nothing' was the disguise, if you wish, by which he fooled his father and his brothers. This may have been his way of laughing at them for their indifference to him, and their low estimation of his ability. The pupils will chuckle when all the different characters met on the travels of the three princes, immediately recognize the superior qualities of the Third Son. The climax is reached in the abdication of the king in his Third Son's favor.

The pupils may now re-read the poem aloud, reading to each other their favorite funny parts.

Interpretation:

This poem lends itself admirably to dramatization. During the dramatization the pupils should keep in mind that this is clowning in a dignified way. The dramatization may be of two types:

1. The simple dramatization that is done at once in a cleared space on the classroom floor, without scenery or costume.
2. A more elaborate dramatization may be used with some definite social purpose. Some of these purposes might be: a contribution to a school or district festival; to entertain another school, grade, or grades; to entertain the parents; to raise money for the Junior Red Cross.

Steps for the Dramatization:

1. Develop the characterization of the people in the play. Ask such questions as: What kind of man was the king? How would he give his commands? How would a kingly voice sound? The first son was very fat. How would he speak to show his fatness? What kind of voice would the second son use to show that he was very tall? The 'absolutely nothing' voice of the third prince may present more difficulty. A child in one group suggested that if you speak with your head empty you will have a 'nothing' voice.
2. Continue in the same way with the other characters,

but do not attempt to develop all the characters in one period.

3. Development of the characters will necessitate much repetition of the lines of the play which will make the learning of them almost effortless.

Constructive Activities:

When the character development and general interpretation of the play is well under way, the children should then decide what costumes and scenery they will need to make. After discussion and decisions, they will divide into groups to complete the tasks which they have selected:

1. The king's throne which may be constructed of orange and apple boxes, covered with old hangings, and decorated with purple and gold paint or paper.
2. Crowns for the king and the courtiers. (If the choir is composed of the courtiers doing the explanatory parts, a very gorgeous effect can be obtained.)
3. Plumes may be made of tissue or crêpe paper for the hats of the princes. Some will suggest colors that will reflect the character of each prince. One child suggested grey for the plume of the third prince.
4. The costume for the Cannibal Chief might be:
 - (a) a grass skirt either real or made of crêpe paper.
 - (b) many strings of beads, kerchief, large ear-rings.
5. The Red Mah Jong Dragon could be drawn and colored by the class and pasted on a frame of laths or heavy cardboard.
6. The bandit will need a beard, ear-rings, cardboard knives, and a kerchief for a head-dress.
7. If the prettiest girl in London has short hair, the line could be changed to suit her.

CHAPTER SIX REVIEW: ORAL OR WRITTEN

1. In what country did these characters live? Select the right answer from the words listed below.
 1. The bird who laughs a comical laugh and is called laughing jackass
 2. The little boy who thought he could be a catskiner and skin a cat with his jack-knife

3. The man who threw the villagers in the pond
4. The man who sat on the deck of a motor boat typing
punctuation marks
5. The most ferocious bandit with knives stuck in his
beard
6. The man who was sure that he had lost one of his
donkeys
7. The little old man with his bushy beard so red.

Sweden	England	Australia	Norway
United States	China	New Zealand	Corsica
Barbary			

II. Make up a riddle about some funny person in this chapter. In your riddle tell:

- (a) In what country this person lived.
- (b) Tell something funny about his appearance.
- (c) Tell something funny that this person did.

Ask the riddle to the class. Put the funniest riddles in the Fun Book.

Assign Chapter Six Review: written, on Workbook page 72.

CHAPTER SEVEN

RIDING YOUR HOBBY

Once one has learned to ride, a hobby may lead into many realms of adventure and even into new worlds as we shall see by reading the stories in this chapter.

One does not learn to ride in a single lesson. Success depends upon patience and persistence. Finally with continued practice of the necessary skills, one rides along smoothly, unconscious of effort, and whether one follows the trail far enough to reach the shining treasure at the end, or not, there is joy in the riding.

By the time children have reached Grade Five they probably possess a surprising number of cherished treasures and they will have found certain interests uppermost in their lives. Now, while interest is the spur, is the time when some 'lessons in riding' should be useful.

During the reading of this Chapter it is suggested that a Hobby Show might be under preparation, whereby pupils may put some of their 'bursting energy' to good purpose, by experiencing some of the fun of riding a hobby and, at the same time, learn some of those principles of orderly arrangement, and scientific study necessary for success.

The Show might include exhibits and demonstrations of various kinds, as suggested in the following account of a Hobby Show recorded by Mary Collier Terry in the November, 1945, issue of *The Normal Instructor*:

" 'Hobby Show' said the sign on the door of Peter's school. Peter and Sonia ushered us into the room. They had been judged the most co-operative members of the school and appointed ushers.

"The room was arranged as a museum. Large signs directed us to: Natural Objects; Handicrafts; Experiments; Private Collections, the Arts. Each collection was set out carefully on a table, handmade shelf, or decorated show case. Each object was neatly mounted and labelled. There was no over-crowding, so that the whole effect was good.

" 'Hilda is in charge of the catalogue, if you wish to find out more about any of our specimens,' said Sonia.

" 'Yes,' smiled Hilda, 'we could not put all we wanted to say on the labels, so we numbered our specimens and put our stories about them under the same number in the catalogue. I am here to find the cards for you.'

"We thanked her and turned to the collection of Natural Objects. By their field trips and hikes the pupils had become well acquainted with their own neighborhood. There were fine collections of seeds, insects, minerals, natural objects, and a very large collection of plants.

" 'We think it is almost complete,' said Tuck who was in charge of it. 'But, of course, we keep a sharp lookout for new plants in the neighborhood.'

"In the handicrafts exhibit, the girls exhibited crocheted potholders, string bags, and purses; beads made from seeds, or nuts; leather, and wax flowers; clay dishes, knitted articles and scrap books. On the wall behind the table hung a pieced quilt in the 'Log cabin' pattern made by the junior girls. Nearby, Mary was hooking a rug, and Helen weaving a scarf, while Ellen dyed some material with onion skins to show how these things were done in pioneer days. The boys' section contained model airplanes of many types, cunning hand made toys, animals moulded from clay, and a splendid collection of different kinds of boats that they had made in their social studies activities.

"The experiment exhibit showed diagrams and pictures of experiments that had been made. Jean was examining the action of iodine on food, and Ken studied mouldy bread through a microscope. A group of photographs showed the pets the pupils had at home, while Ted showed a pair of pigeons and explained how they were cared for.

"In the Private Collections, Peter showed his collection of 'Harmful Insects'. Peter meant to become a good farmer and he had made a real study of the grasshopper and other insects that destroy crops. Ian hoped to be a prospector and exhibited a fine collection of stones and rocks. Jack, quite by accident, had picked up an Indian arrowhead. He became keenly interested in Indian relics and, by careful watching, some trading, and making a few models and maps of his own, he now had a display of historic value.

"When the guests had enjoyed the exhibits, the 'Arts' Hobby Section entertained us with a program of music and dances. A Puppet Play for which the Artists had made the stage sets and costumes, concluded a very interesting afternoon."

JOY IN THE MORNING

This poem makes an excellent introduction to the hobby chapter for not only in words, but in atmosphere, tone, pace and rhythm it expresses the essence of the 'hobby': something that makes you 'burst with energy inside'; work that you cannot wait to get at in the morning and cannot bear to leave at night. Happy the individual who can make his hobby his life work. It is a poem that teachers as well as children should memorize to remind themselves that, to be successful, teaching must be a hobby; that if the teacher doesn't get fun out of it, the pupils won't, and that work that isn't fun to the worker seldom amounts to much.

Purpose:

Read silently to find out what a 'hobby' is.

Discussion:

Talk over the thought question. Help the boys and girls to see (1) that a 'hobby' is something you love to work at; something that makes work into play. Discuss pupils' own hobbies and consider whether this thought of the author is true. (2) Note that the author suggests also that if your work isn't quite a real hobby to start with, you can 'make it fun', make it into a real hobby. Consider whether or not this is true. Whatever the decisions, the class will agree that the poem 'bursts with energy inside' and is a jolly one to recite first thing in the morning.

Interpretation:

Teacher and class will choose their own way of interpreting the poem. Either choral, or solo recitation is effective.

NEVER WORKED AND NEVER WILL

Background:

This story about the shop-keeper illustrates clearly what a

hobby is. Jim Bailey had practised the needed skills until he rode along smoothly and although he kept a shop and worked long hours, he was not conscious of any effort. Interest spurred him on; his work was fun and the results, a joy to others as well as to himself.

By those who had followed interests of their own and to those who had made their work a hobby, Jim's sign was understood, but to the others Jim seemed to have a mysterious secret which they would never know, though it was there before their eyes to see.

Vocabulary Setting:

Little Dictionary words are:
decoy, weather-vanes.

Purpose:

Read to find out what Jim Bailey's secret was. (The story is easy. The teacher might have the pupils skim it first to get the main point; then read silently for detail.)

Discussion:

Question to see that the point of the story is understood. Do the pupils know the secret? Those who have so far mastered the skills as to bring about satisfying results will understand. Why couldn't the lazy children understand? They had not persisted in anything long enough to find an interest, and they had never acquired enough skill to experience the joy of success. Help the pupils to state the thought in a sentence.

Increasing Comprehension Skills:

I. Make Judgments:

Write the number which indicates the correct answer:

1. The wood-carver would not tell his secret because:
 - (1) he didn't want anyone to know it.
 - * (2) those who could understand already knew it.
 - (3) the boys and girls teased him.
2. The lazy children would never understand because:
 - (1) they couldn't read the sign.
 - (2) they didn't like the old man.
 - * (3) they were too lazy to guess his secret.

3. The other children understood the old man's secret because:
 - *(1) They were so delighted with what the old man was doing that they never thought of it as work.
 - (2) they could read the sign.
 - (3) they liked the old man.
4. The story says that people from all over the world came to buy at his shop because:
 - *(1) they couldn't get carved ducks and geese anywhere else.
 - (2) they liked his shop.
 - (3) he was such a happy old man.

Assign Workbook exercise on pages 73, 74.

Activities:

A small committee might be organized to work on carving animal toys. Good books of directions and patterns are suggested in the book list.

RIDING A HOBBY

Background:

This informational selection may be introduced by talking about collections. The pupils may show some of their treasures. Perhaps some may be able to tell about collections they have seen in a museum. The teacher may explain why they are valuable and discuss the importance of orderly arrangement and cataloguing. The selection gives some helpful suggestions for collectors.

Vocabulary Setting:

Little Dictionary words are: fossils, relic, specimen, duplicated, aphids. Have these looked up and discussed.

Purpose:

Read to gather helpful suggestions on collecting as a hobby.

Discussion:

Pupils may be encouraged to tell what suggestions they found which might help with the particular collection each has made. The teacher may have a skeleton outline on the blackboard and discuss what information is given under the headings outlined.

Increasing Comprehension Skills:

I. Record Information in the form of Notes:

Make notes by writing short answers to the following questions. (As the exercise is long and requires study-type reading it may be divided and only part of it given. Complete, it may be used as a test.)

1. Six worth-while things which might make up a valuable collection are: (Possible answers are filled in for the use of the teacher.)

(1) (fossils)	(4) (plants)	
(2) (stamps)	(5) (minerals)	
(3) (coins)	(6) (relics)	(6)

2. Three things upon which the value of a collection depends are:

(1) (how nearly complete it is)	
(2) (the number and condition of the specimens)	
(3) (what you learn from them)	(3)

3. Three things which should be done with specimens are:

(1) (classified)	
(2) (labelled)	
(3) (arranged carefully)	(3)

4. Four ways to keep collections are:

(1) (in trays)	
(2) (in a drawer)	
(3) (on shelves)	
(4) (in moth-proof boxes)	(4)

5. Two ways to label specimens are:

(1) (with ink)	
(2) (with paint)	(2)

6. Two things which should appear in the catalogue are:

(1) (the numbers of the object)	
(2) (further information about the specimen)	(2)

7. Two things which should appear on the label as well as the name are:

(1) (the date when found)	
(2) (the place where found)	(2)

8. Two things to learn about living things are:
 - (1) (their habits)
 - (2) (their lives) (2)
 9. Two things to learn about minerals are:
 - (1) (their location)
 - (2) (their uses) (2)
 10. One thing a collection of lady bugs should show is:
 - (1) (the aphid on which it preys) (1)
 11. Three things a collection of relics might show are:
 - (1) (the story of each)
 - (2) (its use)
 - (3) (the date when made or used) (3)
 12. One reason why collecting is a good hobby is because:
 - (1) (it teaches habits of order and neatness) (1)
 13. Two reasons why collecting natural objects is good are:
 - (1) (it takes you out of doors)
 - (2) (it costs you nothing) (2)
 14. Two reasons why you should ride only one hobby at a time are:
 - (1) (it is more interesting)
 - (2) (you find out more) (2)
-

(35)

Assign Workbook exercise on page 75.

Increasing Technical Skills:

I. To catalogue your collections properly you will need to arrange your exhibits in alphabetical order. Below are some things you might have in your collection. List them alphabetically as they should appear in your catalogue:

dinosaur bone, plover's egg, fossil shell print, robin's nest, birch bark, fossil fish, swallow-tail butterfly, crab spider, tiger moth, robin's egg, quartz, coal, fool's gold, a Chilean stamp, stamps from China, meadow lark's egg, English money, Chinese money, China, meadow lark's egg, English money, Chinese money, a German mark, a Princess Elizabeth stamp.

11. To classify under headings:

Arrange the above words under the following headings:
fossils, insects, birds, stamps, money, miscellaneous.

Assign Workbook exercise on page 76.

A FAMOUS MAN AND HIS HOBBY

Background:

Since we are now going to read about a man whose unusual hobby of grinding lenses brought him fame, it might be well to have the children examine the lenses in their spectacles. Explain that the glass eye piece provides another lens to the natural lens of the eye and just how this glass eye piece is to be ground depends upon the defect in the eye of the individual.

The grinding of glass requires a wonderful degree of skill and although precious stones had been ground and polished as far back as the time of the Egyptians it was well on in the Middle Ages before fine enough tools were perfected to grind glass, and the first spectacles were made.

A spectacle lens was at first either held in the hand or supported on a little stand and was really a simple microscope. Sooner or later someone must have held two spectacle lenses one above the other just far enough apart to make them act as a compound microscope.

If a microscope can be obtained for demonstration and observation it should be explained that the lens nearest to the object, the objective lens, produces a magnified image of the object and the lens at the other end, near the eye, the ocular lens magnifies the image still further. The two lenses can be adjusted and focussed to suit the eyesight of different people.

No one knows exactly who was the inventor of the microscope, but the name most frequently associated with this marvellous invention is that of the scientist, Galileo. He presented spectacles and microscopes, lenses of which he ground himself, to his friends. Never, before, however, had anyone ground lenses with such infinite care and skill as Anton Leuwenhoek. His better lenses magnified 270 diameters and his best magnified 300 diameters. He rode his hobby so diligently that he had made altogether 419 small

lenses before he perfected the microscope which revealed to him the secrets of a world hitherto unseen by the naked eye.

His amazement at what he discovered aroused his interest still further in the 'beyond the naked eye world' and he was immediately started on his second hobby—that of observing and describing the minute life forms never before seen. It was the pursuit of this latter hobby which led to the belief that the bacteria which he observed were the cause of many of our ills and it was this discovery which brought about a complete change in the diagnosis and treatment of disease.

The invention of the microscope, the result of Anton Leuwenhoek's diligent persistence, directly affects the lives of each one of us. With each improvement made during its 350 years of existence, we are becoming more conscious of the value of the instrument in increasing our knowledge of what lives in the world of the invisible and of the value of this knowledge in solving the problems of the naked eye world.

The teacher might tell the class about some queer beliefs people of the Middle Ages had as to the causes of disease and about some queer methods of cure. Anton Leuwenhoek through following his hobby, changed many of man's superstitious beliefs and added greatly to man's knowledge.

Vocabulary Setting:

The Little Dictionary words are:

microscope, fascinated, distort, significantly, focus, microbes.

Words for pronunciation with the class:

Delft, Anton Leuwenhoek, Amsterdam.

Microscope and microbes are concrete words, but the other Dictionary words are abstract and the teacher should discuss them with the class, illustrating their meanings so as to make them clear.

Purpose:

Read to find out what knowledge Leuwenhoek was able to add to the world's store, by following his hobbies.

Discussion:

Discuss the answer to the thought question. Have the answer stated clearly. Question as to how he arrived at this

knowledge; through perfecting his skill; through persistent effort; by careful observation and well thought out conclusions.

1. What skill did he have to practise?
2. Did he repeat his observations more than once?
3. What do you think might have led to the conclusion that microbes were the cause of disease?

Increasing Comprehension Skills:

I. Make Judgments:

Write T before the number if the statement is true and F if the statement is false.

- (F) 1. Anton Leuwenhoek lived in Holland about the time Columbus discovered America.
- (T) 2. He was the janitor of the City Hall.
- (F) 3. He received a good education at school.
- (T) 4. By trade he was a shop-keeper.
- (T) 5. His first hobby was grinding lenses.
- (F) 6. His neighbors thought him a very famous man.
- (F) 7. Leuwenhoek's hobby was not as valuable as his business.
- (F) 8. He kept on making lenses because it was fun.
- (F) 9. Unevenness or roughness in the glass causes the object to look smaller.
- (T) 10. Leuwenhoek's greatest surprise was finding that a drop of water looked like a pool.
- (T) 11. Leuwenhoek's second hobby was the study of life in pools.
- (F) 12. He discovered that germs cause disease.
- (F) 13. From his discoveries Leuwenhoek learned how to cure disease.
- (T) 14. Leuwenhoek invented the instrument which scientists have since used to improve the health of the world.
- (T) 15. A microscope may have two or more lenses.

II. Arrange Events in Order:

Write a 'Life of Anton Leuwenhoek' by listing in the right order the eight things that the story tells us he did.

List them in paragraph form to make a brief biography.

Assign Workbook exercise on page 77.

Increasing Technical Skills:

I. Ability to use an encyclopedia:

Look up microscope and lenses. If the children have not had any experience with lenses and a microscope see what information they can gather from the encyclopedia.

Note between what words they found the word microscope.

Note between what words they found the word lenses.

What were the numbers of the different volumes in which you found these words?

II. Discriminate between word forms:

Use this exercise with pupils who have difficulty in distinguishing between words that are similar in form but different in meaning. Write this pair of words on the board:

whit, wit

See if the children can discover which word is used in this sentence which the teacher gives orally. 'He was not one whit ashamed of himself.' Proceed in the same way with the following pairs of words:

germs	lens	distort	focus	ill
gems	lend	destroy	fracas	bill

Assign Workbook exercise on page 78.

Activities:

If possible arrange to have the pupils examine a few objects through a microscope. The class may know of some of the queer beliefs the Indians had about disease and its cure. Good readers might consult the encyclopedia for the strange ideas of other early peoples on this subject.

AUTUMN TOURISTS

Background:

The microscopists had their innings in the last story; it is now the turn of the ornithologists. Tell the class that thousands of men and women, boys and girls, observe and study birds as their hobby and hundreds of thousands of books have been written about them. Teach the word, ornithologist, and tell the class a little about a famous one; e.g. Audubon.

John James Audubon was born on a plantation in Louisi-

ana in 1780. His parents were French and his father was a lover of nature and often took his son with him on his walks. Young John became passionately interested in birds and, seeing a book of bird pictures, determined to learn to draw. At fourteen he went to Paris to study art and at eighteen returned to settle on a farm in Pennsylvania. He did not do very well on the farm for he spent nearly all his time studying and painting birds. He spent forty-one years painting life size pictures of the birds of America. His pictures, published in a book in 1839, made him famous all over the world.

Purpose:

Tell the pupils that the poem tells a new thing about birds that a girl noticed and ask them to read it silently to find out what she saw.

Discussion:

Are there signs that direct birds? There seem to be. By questioning bring out the point that to birds, flying over, the earth must look as it does to people in a plane, like a carpet with a variegated pattern. The birds, too, must watch for suitable landing places, just as the aviators do in open country. Some pupils may have seen the huge arrows painted on landing fields to guide the flyers in the daytime, and the lights that lead them in at night. What signs does Kay Huntley think the birds may see? What is dogwood? (a tall graceful shrub with large white blossoms that grows in many parts of Canada.) What did the Dogwood Inn serve? What would the birds get at The Black Hawk? Think of other signs the earth might put out to guide the birds.

Interpretation:

Relay oral reading is effective with this poem, one pupil reading each stanza. It is easy reading, and the simple difficulties: run on lines, variation of pitch and tone for conversational parts, emphasis on advertising parts, offer excellent practice for the readers who are just learning to read to an audience.

Activities:

The class might enjoy painting A Bird's Landing Field, with runways and signs suitable for flocks migrating north, or south.

JACK MINER

Background:

What the Government and such sportsmen's organizations as Ducks Unlimited are doing today for the conservation of wild fowl, Jack Miner started as a hobby over fifty years ago on his farm in Kingsville, Ontario. He knew the secret of luring ducks and geese and as his visitors' list grew year by year, more and more interest was aroused in wild life protection.

"Refuges make better protection than game wardens any day," Jack used to say. His farm became a Bird Sanctuary. The birds seemed to know they were safe there and they repaid him for his protection by providing him with such a vast knowledge of the habits of wild fowl that he became a great authority on the subject.

How a duck or goose flying from Hudson Bay to the Gulf of Mexico could land en route on a little 2-acre lake was something even Jack Miner could not understand, but there were many things he did come to know about his friends.

What started out as a hobby became his life work. In recognition of his outstanding service in the conservation of our wild life, an annual National Wild Life Week, April 4th to 10th, is observed on the anniversary of the naturalist's birthday as an effective way of honoring the memory of a good Canadian.

Vocabulary Setting:

The Little Dictionary words are:
migration, sanctuary.

From the meaning of the word migration develop the word migratory. Discuss the meaning of the word, lure, with the pupils.

Purpose:

Read to find out:

1. What was Jack Miner's hobby?
2. How he carried it on?
3. Was his hobby a useful one?

Discussion:

Have the pupils state what Jack Miner's hobby was. Present the word 'ornithologist' and drill on its pronunciation.

tion and meaning. Question on how Miner began his hobby; the purpose of the decoys; the cage; the banding; the hospital. Discuss the thought question: Was it a useful hobby and why? Explain the meaning of conservation (wise use).

It is estimated that Canada's wild life contributes \$60,000,000 a year to Canadian hunters, trappers, and others.

Increasing Comprehension Skills:

I. Comprehension Test (pupils work with books open):

Write T if the statement is true and F if the statement is false.

- (F) 1. Jack became a good hunter because he liked shooting.
- (F) 2. He lived in Detroit, Michigan.
- (F) 3. He did not have time for pets.
- (F) 4. Decoys were the main species of ducks that landed on the lake on Jack's farm.
- (T) 5. The ducks came out of the pond to ask for food.
- (F) 6. Metal bands were fastened round the birds' necks.
- (T) 7. When the metal bands were returned, Jack knew where the birds had travelled.
- (T) 8. Jack Miner's Bird Sanctuary was useful because of the protection it gave to wild fowl.
- (T) 9. The knowledge Jack Miner gained was useful because it helped in the conservation of wild fowl.
- (F) 10. Jack's services to Canada were never rewarded.

II. Gather General Significance (and choose relevant material):

The following paragraphs tell you some things he learned about his friends. Match the letter with the number to show what each paragraph is about.

- 1. Their family life.
- 2. Their loyalty to each other.
- 3. Their span of life.
- 4. Their flyways.

5. Mating of birds.
6. Their manner of flight.
7. Their rate of flight.

The teacher may read the following paragraphs to the children, having the titles of the paragraphs only, written on the blackboard.

A. The metal band fastened on the leg of the bird always carried the date of banding. When a band was five years old another was added. When these bands were returned to Jack, he could tell how old the birds lived to be. The oldest duck was shot in West Virginia when he was 23 years old; the oldest goose lived to be 29 years old.

B. The bands when returned bore the name of the place where the bird was reported to have been shot. On a large map of North America a dot recorded each spot. Over a long period the dots formed two well marked flyways which the birds followed each year from the Gulf of Mexico to Hudson Bay.

C. Geese always arrange to fly with a good tail wind.

D. Geese fly along at a rate of 50 miles an hour sometimes non-stop all the way from Jack's farm to Baffin Land.

E. Ducks, Jack described as play boys who are out only for a good time. The males make up to several girls and mate several times during their lives.

F. A goose is a better family man. He takes only one mate during a lifetime. He will battle fiercely to protect her and his children.

G. "A goose has character," Jack observed. To save the life of a wounded goose he once tied up a severed artery and amputated part of a wing. When the patient was freed after the operation and was making his way to the pond, Jack heard a pitiful honking overhead. When the wounded bird got out on the pond again with hundreds of other geese, Jack noticed the circling gander drop down beside his friend. From that moment, the gander never left his wounded comrade. He gave up his freedom to live in captivity with his brother. Jack called the pair, David and Jonathan.

III. Collect Proof to Support a Conclusion:

The above observations Jack made, prove that the birds

possess certain characteristics. Match the letter and number to designate which paragraph proves the statement:

1. that geese are loyal.
2. that ducks and geese possess powers of endurance.
3. that geese are intelligent.
4. that a goose is faithful.
5. that a duck is fickle.
6. that a goose is reliable.
7. that geese befriend each other.
8. that ducks and geese have a sense of direction.
9. that ducks and geese are courageous.

Assign Workbook exercise on page 79.

Increasing Technical Skills:

I. The sound of a goose is called a honk. What are the noises of some other birds? Write the list of birds in your Reading Activity Book. Beside each bird write its characteristic 'call' or 'noise'.

Birds: duck, turkey, hen, rooster, chicken, gull, crow.

Sound: mew, cackle, caw, gobble, quack, crow, peep.

II. To clarify word meanings. Put the following sentences on the blackboard to permit the pupils to see how the italicized words are used:

(a) Many birds *migrate* when the winter comes.

(b) Such birds are called *migratory* birds.

(c) Each fall there is a great *migration* of geese.

Have the children try to use the different forms of the following words in sentences:

appreciate - appreciative; quote - quotation;

courage - courageous; intelligence - intelligent;

lecture - lecturer.

III. Divide the following words into syllables and mark the first vowel either long or short:

Miner, Detroit, Canada, author, fellow, ladder, spelling, mission.

WILD GEESE

Background:

The story of Jack Miner, its pictures, and the illustration of this poem will have recalled to the boys and girls the

arrow-headed flight of the wild goose southward bound in autumn. Some of the pupils may have heard their loud 'honk' 'honk' as they passed overhead. If so, they might introduce the lesson by describing and imitating it for the class. Explain that that loud, proud cry forms the rhythm pattern of this poem.

Purpose:

Read to hear the cry of the Canada goose.

Discussion:

Consider what points about the cry we can learn from the poem: it is short, repeated three times; the middle sound is a well-opened vowel, the ending sound, a stopped consonant 'k'. It is usually expressed by the word 'honk'! Are the poet's repeated words 'dark', 'hark', 'cry', 'beat', good expressions of the sound? Those who have heard it might give their opinions as to which word seems nearest to it. Which did the poet think the best expression? (dark, repeated in the last stanza). How does the time of the rhythm suit the 'beating wings'?

Interpretation:

The pupils will probably choose solo oral reading. Discuss the time and movement to use (fast, even); and the effect needed in enunciating the words and lines (stacatto with marked ending consonants and sharp, but short stops at the line ends, with slightly longer stops at the ends of thought units).

GAYNECK

Background:

Have the class skim pages 285-286 to discover what this story is about, the name of the hero, and his country.

Many children in Grade Five will have had some experience in the rearing of pigeons and they will probably agree that it is an interesting hobby as well as a profitable one. Study the pictures that illustrate the story of Gayneck and his friends.

In India, where Gayneck lived, every third Hindu boy keeps perhaps a dozen pet carriers, tumblers, fantails and

pouters. On winter mornings numbers of boys may be seen signalling with white flags from the flat roof-tops of their homes to their pet pigeons flying up in the crisp, cool air. For twenty minutes or more they circle in clouds over their owners' roof-tops. Then they slowly ascend, all the separate groups merging into one great crowd and soar out of sight. How they return later in the day to their homes is a wonder, for all the roof tops are the same shape and a maze of gay color.

Carrier or homing pigeons have an amazing sense of direction and love their homes and their owners. No creature, except perhaps the elephant, is more loyal. No matter how far they wander, or how difficult the journey, these birds always find their way back to their loved ones and their friend and brother, man. They are jealous of each other's prowess and are quick to recognize powers of leadership. Once this leadership has been established, they exhibit an amazing degree of teamwork.

This story tells us about Chan's pigeons and how he trained them. It describes a duel and a competition.

Vocabulary Setting:

Little Dictionary words are:

iridescent, millet, tumblers, universe, umpire, conceit, talons, opponent, expended, preening, competition, horizontally, coveted, Mount Everest.

As there are many new words to be looked up in the Little Dictionary, the teacher should work carefully with the children to see that all are getting the right sounds for pronunciation as well as the right meanings.

Words for additional word study to be taken before the lesson:

merge, merging, merged; maze, panther, crestfallen, fancier, Hira, Jahore.

Purpose:

Read to find out:

1. how Chan trained his pigeons.
2. who won the duel and the competition.

Discussion:

Question about: the two kinds of pigeons Chan possessed:

the carriers and the tumblers. (Tumblers come from a very old stock of pigeons. They were kept by the King of Egypt and pleased him greatly by flying over his palace doing "loop the loops"); their training; how Chan bribed them to love him; how he kept them from returning to their former owner, the final test of their love. Help the pupils to picture the duel and the display of teamwork in the competition. Discuss the qualities of leadership Gayneck possessed and which won him recognition from his followers: smartness of appearance, alertness, intelligence, special training, good breeding, etc.

Increasing Comprehension Skills:

I. Make Notes: To tell How Chan Trained his Pigeons:

He:

1. bribed the pigeons to
2. tied their wings to
3. got them accustomed to
4. fed them at the same time each day so that
5. untied their wings just before feeding time so that
6. took them quite a distance from home and uncaged them to

II. Follow directions:

The art of tying the wings is a delicate piece of work. Read carefully and demonstrate how it is done. Test your work to see if it would be possible for the bird to flap his wing and stretch it.

III. Find Proof:

Write a statement under each heading listed below to prove that Gayneck possessed those qualities of leadership agreed upon in discussion after reading.

1. Smartness of appearance
2. Alertness
3. Intelligence
4. Special training
5. Good breeding

IV. Language Appreciation (Make Judgments):

Match the descriptive phrase with the thing described:

- | | |
|-----------------------------|-------------------------------------|
| 1. Gayneck's feathers | A. shine with a glossy glow. |
| 2. Jahore's feathers | B. maze of swirling clouds. |
| 3. Hira's feathers | C. shone like panther fur. |
| 4. The Himalayas | D. white like the core of sunlight. |
| 5. Mrs. Jahore's eyes | E. lords of the universe. |
| 6. Gayneck, Jahore and Hira | F. red as bloodstone. |
| 7. Gayneck | G. crestfallen and sulky. |
| 8. Hira | H. calm as an umpire. |
| 9. Gayneck | I. won the palm. |

Assign Workbook exercise on pages 81 and 82.

Increasing Vocabulary Skills:

- I. Have the pupils make a list, in their Reading Activity Books of all the 'pigeon' words they can find in the story in the Reader. They may find: clutches, carrier, tumbler, strutt, preening, talons, fancier, bill, coo.
- II. Using the New Word List on page 433 of the Reader, have them make the following lists:
 1. The compound words
 2. Words with the first vowel short
 3. Words with the first vowel long
 4. Words with the vowel followed by an 'r', giving an 'r' sound to the vowel
 5. Words the meanings or pronunciation of which the pupil is not sure, for discussion with the class
- III. Finding the right meaning to fit the sentence: In each case underline the meaning which fits the sentence in the story:

furled, p. 291: 1. roll up and fasten to a mast; 2. roll, or fold up; 3. give up.

clutch: 1. grasp tightly; 2. snatch; 3. part of a car; 4. grasping hand or claw.

maze: 1. a network of paths; 2. a confusion.

sulky: 1. a two-wheeled cart; 2. stubborn or bad tempered; 3. a plow with a seat.

- | | |
|--------------|--|
| conceit: | 1. an interesting idea; 2. full of vanity;
3. pride in one's ability to do things. |
| nondescript: | 1. a person or thing not described before;
2. not belonging to any particular class or breed. |
| crestfallen: | 1. ashamed; 2. sad and with bowed head or crest. |

Assign Workbook exercise on page 83.

Activities:

Gayneck's special training fitted him well for war service. The children would enjoy reading or hearing read, parts of the book *Gayneck* from which this selection was adapted. In it, Gayneck tells his own story of meeting the big eagles with the black crosses and of his experience with clouds of smarting gas so thick that he had to pull his extra sheath over his eyes to win through.

There is a great variety of breeds among pigeons. Tumblers, fantails, and pouters are especially interesting. The fantails spread their big fantails and pose daintily on tiptoe, like people dancing a minuet and strut about like peacocks. They have 30 feathers in their tails instead of the 12 of other breeds.

The Pouter is a prize poser! He is a lean, lanky fellow. He sits all hunched up, half asleep until he realizes that you are watching him. Then he comes smartly to attention. He struts, bows, and grunts. He gulps air into his crop causing his chest to swell until he looks like a large ball balanced on top of two sticks! Suddenly the big show-off collapses and with a long sigh topples over backward.

Good books can be obtained which will give pointers to pigeon fanciers on how to raise pigeons either as a hobby or for profit. One good rule to remember is to release them from their pens about an hour before feeding time so that they will fly a bit and then rush right home for dinner—without loafing around on the neighbors' roofs. An encyclopedia may be consulted for more information about pigeons.

NEIGHBORHOOD LIBRARY

Library Notice, Open Sesame:

Reading is probably the commonest of all hobbies; many

a boy and girl in Grade Five will claim it joyfully as his, or her hobby. Suggest to the class that they should:

Purpose:

Read to find out what hobby is recommended on this page.

Discussion:

Emily Dickinson compares a book to what two things? What are both of these things? (means of transport). What does she think the greatest power of a book? Does Audrey McKim agree with her? If you could really travel to one of the places she suggests, which would you choose? If you can't go, the next best thing is to read about it; why? To be able really to enjoy a journey by book, what must you be able to do? (picture; see with the mind's eye what you read about). From the last two lines you can guess what Audrey McKim is? (librarian or teacher?)

Interpretation:

Open Sesame expresses the opinion of a person who has reading for his hobby. Have the class read the verse silently and help them to state this thought in a sentence. As the stanza is the opinion of a reading hobbyist, those members of the class who have reading for one of their hobbies should memorize the stanza and recite it together. It is so simple that the group might be allowed to work out the grouping and expression of the choral by themselves and, with one of their number conducting, give it before the class.

THE SKI TOURNAMENT

Background:

Terrill was a city girl who had come from Texas with her father and mother to spend the winter in Granite Harbor on Lake Superior. Terrill had not been very well and her father took a position at Granite Harbor chiefly because he thought a winter in the north would be good for her. Terrill and her mother, used to the easy life and pleasant climate of a southern city, had not wanted to go north and for a time after they arrived were quite unhappy. They disliked the snow and bitter cold and never left the house if they could avoid it. Indeed, they had brought only their light, southern clothes and had nothing to wear that was suitable for winter

weather. Terrill attended the high school and was made welcome there but, knowing nothing of winter sports, kept aloof from the school sports and gaieties. At last she met Shannon O'Keefe and her brother, Bart, members of a friendly Irish family. Shannon managed to break down Terrill's fear of the cold and snow, and she and Bart taught the newcomer to skate, snowshoe and ski. She proved an apt pupil and was soon enjoying the school sports with the others. Late in the winter, encouraged by Shannon, Terrill competed at a ski meet, but at a critical moment, lost confidence in herself and was beaten. She made up her mind not to try again until she had had more practice. Then follows the incident in our selection.

Granite Harbor, by Dorothy Maywood Bird, the book from which it is taken, is a current quality story that will be read with interest by all girls and many boys.

Introduce the story by having the children relate some of their experiences in learning to ski. Was it work or fun: what does a beginner find most difficult? how would they feel about taking part in a competition when once they had failed?

This is the story of a girl who was drawn into a competition against her will and after she had failed.

Vocabulary Setting:

Little Dictionary words are:

apprehension, Langlauf, structure, pre-historic, greasy, riveted, babushka, telemark.

Have these looked up and the right meanings for the sentences chosen.

Purpose:

Read to find out:

1. What were the circumstances which forced Terrill to take part?
2. How did she come out and what was the result of her experience?

Rate and Comprehension Test will be found on p. 25.

Discussion:

Ask the children to relate the circumstances. Why did Terrill feel she must take part? What had shaken her confidence in herself? Help the children to 'feel' the cold terror

that gripped her at sight of the imposing steel and wooden structure, the hundred-foot monster that reared up before her. Help them to picture the scenes: as the contestants one by one stepped up for their turn-cards; the take-off and landing of the four other contestants, and then, at the sound of the whistle, Terrill's jump. How does the writer describe it? How would the pupils say:

Fear gripped her.

Bart's advice released her.

She threw herself up for the take-off, etc.

Interpretation:

This dramatic scene should be read aloud by a good reader to create in the minds of the listeners a clear picture of the smooth take-off, the grace and ease of the performer in the air, the perfect landing, and, in climax, the burst of cheering, her own satisfaction and the final result; the restoration of confidence in herself. There is good material here also for art expression.

Increasing Comprehension Skills:

This is a good story to tell. A good story teller should get the facts straight. These questions will test the understanding of the story.

I. Comprehension Test:

Write short answers to these questions:

1. Who was to have been a contestant in the tournament?
2. Why could she not take part?
3. What had happened to make Terrill lose confidence in herself?
4. What advice did Bart give Terrill?
5. Who was the best trained of all the contestants?
6. How did the Vance girl land?
7. How did the course ahead of her look to Terrill?
8. How did she know that she was going to make a good landing?
9. In what position did she land?
10. How did her success affect Terrill?

II. Improving the Vocabulary:

To tell a story well one should use choice words and phrases. How does the writer express it? Write the words used by the author opposite the phrases listed:

she's <i>very upset</i>	she's almost beside herself
dressed with <i>fear in her heart</i>	in a fever of apprehension
reared up <i>in a frightening way</i>	like a prehistoric monster
she was afraid	fear gripped her
she felt strong	strength passed into her
she neared the glittering	the glittering white earth
white earth	rose to meet her

III. **Give Directions:** Read, or write, in the right order, the directions for a correct take-off in making a ski-jump.

Assign Workbook exercise on pages 84 and 85.

Increasing Technical Skills:

I. Below are some words from the story, written in phonetic spelling. Write the ordinary spelling of the word, using your Reader to help you:

ga razh, te di us, gig l, krouch, spesh al ist, hors, bom.

II. Review the hard and soft sounds of *c* and of *g*. Using the New Word List on page 433 write the words that contain the sounds under the corresponding heading.

Hard *c* Soft *c* Hard *g* Soft *g*

III. The word uppermost means highest. What would be the meaning of the words:

innermost, topmost, nethermost, hindmost.

What would be the meaning of the word uttermost from the story of Gayneck?

Assign Workbook exercise on pages 86 and 87.

Activities:

The pupils might like to make a sketch of the Ski Tournament, the ski slide, the crowd, and Terrill making her fine 'jump'.

Norway and Sweden are great skiing countries. Pupils might collect information about them to find out why this is so.

GARDEN PLANS

Gardening is probably almost as common a hobby as reading with adults, but it is not so common with children. Still, many schools have gardens where the pupils care for the flowers and some have vegetable gardens. There are schools in Nova Scotia where the pupils grow the vegetables for their hot lunches and sell the surplus to get money for things they want for their school. The garden in the poem is a flower garden and as full of color as a summer flower bed.

Read it silently, trying to picture the colors. (Each person will imagine his own color for each flower.) Imagine you have a border to plant along the school yard fence. Read the poem again, and follow directions, planning with your mind's eye where you would have each flower. Re-read if you wish. Take your time. Make a quick sketch of your border. (The teacher might put hers on the blackboard). Show your sketches to each other; it will be fun to see how different they are.

Plan to read the poem aloud as suggested in the text. Note that much of the beauty of it is in the names of the flowers. Names are often beautiful, making musical sounds when grouped together; e.g. 'Roses, heart's-ease, lilies, sweet peas, pink-tipped daisies, etc. Which flower is evidently Annie Moore's favorite? Choose the voices to read the parts. Speak the ending sounds of words distinctly and make attractive variations in the timing effects of the pretty run-on lines and the single word speeches.

THE DRAGONETTE

Background:

There are few boys or even girls who have not longed to fly and most boys in this air-minded age will, at some time or other in their lives, have contrived to put together a flying model of some type in which they could practise the art. This selection may be introduced by a brief talk about airplane models the pupils have made or seen. Question about the necessary parts, and the final result of their efforts.

In this story we read of a boy named Edwin who spent his holidays with Gram and Gramp on Lone Oak Farm in the

dune country of Indiana, not far from the shores of Lake Michigan, in the days when air navigation was just beginning. The great pioneers of human flight, the Wright Brothers, and others were still making newspaper headlines. Edwin studied everything he could find on the subject of aeronautics and literally read into pieces a stray copy of *Aircraft Magazine* that his uncle had sent him.

His enthusiasm was further heightened when he discovered that from a lofty sandhill which lay but a few miles from Lone Oak Farm, one of the outstanding aerial pioneers of the day, Octave Chanute, in an effort to fly, had leaped into the air with artificial wings and went sailing down the hill which sloped away toward the lake. His first wings, it was said, had been thatched with chicken feathers. Later ones were made of pine and muslin. Edwin pictured the old man, his long white beard trailing in the wind, soaring out above the tawny beach and the blue and white of the breakers.

Finally when Edwin's longing to take to the air became an obsession, he went into training for his career, and began fashioning one plane after another until the climax of his efforts resulted in the mighty, improved, streamlined model, the 'Dragonette' described in our story.

Vocabulary Setting:

The Little Dictionary words are:

sultry, spiral, muslin, poised, disposition,
whipple-tree, trundled, slewed.

Before the story is read have the following movement words demonstrated to help the pupils to appreciate the action of the story:

hurtling, taut, poised, splintered, operate, clambered.

Purpose:

Read to get a mental picture of the model Edwin made and find out how it worked.

Discussion:

Question to build up a picture of the craft: of what each part was made, the size, the air field, the runway, the power of its engines. In appearance was it anything like models any of the boys in the class have made or seen? How was it

different? Perhaps Edwin was more *ingenious* than most boys. Discuss the mixed feelings of the people concerned on the great day of the trial flight: (excitement, suspense, secret fear, pride, etc.)

Picture the take-off: Edwin in the cockpit, Gram, Gramp, Father at the wings, and Mother fanning herself under the oak-tree. Build up the action to the climax: the lift into the air at the shout of, 'You're flying!' and then,—the crash, and the anti-climax, the boy crawling out of the dusty wreckage, Gramp hopping round on one leg, the limping Dolly, the crushed hopes of the boy, and the relieved feelings of the spectators.

Get an opinion from the class as to the characters of Gram and Gramp. Would the pupils like them as grandparents? Why? Edwin led Gram and Gramp a merry chase and they seldom knew what was coming next, but they always seemed to understand his world of dreams and make-believe. The years of toil they had spent did not seem to have dulled Gramp's sense of humor nor Gram's enthusiasm, and they entered whole-heartedly into Edwin's schemes. All were expected to help when work was to be done. All enjoyed the fun, the three together, one young in years and two young in spirit, as long as Edwin continued to spend his holidays on the farm where an immense lone white oak towered so high into the air that, to a small boy, it seemed propped against the sky.

Interpretation:

This story provides both information and fun. The pupils may be asked to choose the humorous parts for oral reading practice. Audience reading may be considered a success when a clear mental picture is created and when laughter is spontaneous.

Increasing Comprehension Skills:

I. Choose Titles:

Choose from the following the best title for this selection:

1. Lone Oak Farm.
2. Flying.
3. Hobbies.
4. A Disaster.
5. A Boy and his Hobby.
6. A First Attempt at Flying.

II. Make An Outline:

Before making the Dragonette, Edwin had to do careful planning. Fill in the details in the following outline to make specifications and plans complete:

I. Framework—

- A. and sticks.
- B. to hold it together.
- C. to strengthen the sections.

II. Landing gear—

- A. two

III. Size—

- A. body feet long.
- B. tip wing spread, feet and width of feet.

IV. Materials—

- A. to cover the skeleton of the fuselage and wings.
- B. to anchor the muslin.
- C. to make the fabric taut.
- D. a to put the starch on.

III. Developing Language Appreciation (Make Judgments):

In telling the story, Edwin Way Teale uses choice words and phrases. Complete these sentences using the words of the author.

1. Cumulus clouds into the sky.
2. The clouds looked like resting their elbows on the
3. I descended in a
4. I would go through the air for a dozen feet.
5. I surveyed the wide-winged machine and like a
6. I was to take off in the of a
7. The little tail resembled an
8. In she might have made a speed of twelve miles an hour.
9. Once more we went down the field.
10. All I could see was whiskers, out of which came

IV. Make Inferences:

What kind of parents and grandparents had Edwin? In sentences state your opinion and give your reasons for it.

Assign Workbook exercise on pages 88 and 89.

Increasing Technical Skills:

Note: In a story where a number of new words are introduced, it is well to introduce more words for dictionary study. These words will, of course, be taken from the story, e.g. Select the most suitable meaning.

- cumulus: 1. a cloud appearing to be heaped. 2. a heap.
- fabric: 1. a woven material. 2. a framework.
- traces: 1. marks. 2. part of a harness. 3. a footprint.
- gust: 1. a sudden rush of wind. 2. taste.
- heyday: 1. happiness. 2. prosperity.
- tow: 1. the short coarse part of flax. 2. to pull a vehicle or sled.

I. Select the words from this list that rhyme with the word *slew*:

few, screw, throw, slay, threw, blew, chew, knew, though, through.

II. Have the pupils draw pictures to prove that they understand the meaning of these words:

banister, fuselage, whipple-tree, cock-pit.

III. Go over the New Word List with the children to discover if there are any they do not know.

Assign Workbook exercise on pages 90 and 91.

Activities:

Aeronautics was only one of Edwin's hobbies. Before attempting aerial flight he had already tried at one time or another, living the life of an Indian, of a professional trapper, and a Hudson's Bay trader. He had speculated in business by investing five dollars in a pig that he named Flora, from which he reckoned he would make a handsome profit.

The children would enjoy reading about the boy's experiences in riding these different hobbies, in the book, *The Dune Boy* by Edwin Way Teale, Dodd, Mead and Company.

MIDNIGHT

Background:

Out of the West of early days has come much of our Canadian folklore. The land of rancher and cowboy was the home of many colorful characters. Two of these characters were Bucker Midnight and his black companion, Five-Minutes-to-Midnight, both famous in horse history for, among horses, as well as among men, there are those of marked individuality.

For decades these two hurricanes tossed top bronco riders of the North American continent around arenas of the rodeo-circuses. The death of the little 11.55 as he was called by cowboys who tried to ride him, was announced in the August, 1947, issue of a Colorado newspaper. He was 29 years old. His grave lies beside that of Midnight, who died several years ago.

Robert Gard gives us the life history of the older of these two famous characters in his story adapted for radio. Midnight was a champion in his class. He was a winner at the game and he won fair and square. He had character, and his owner, Jim, understood him.

This story was given to a Grade III class by Mr. Gard himself. It was so much enjoyed that it was chosen as one of the selections for the Fifth Grade book. It appeals to all, old or young.

Midnight is high quality radio drama. It has been done with great success over the air, but it is a good deal more difficult to do well than the play, Brook Watson. Its fine literary effect, strong emotion, and extraordinary spiritual quality requires skilled acting to do it justice. The teacher may well feel that reading it aloud to the class and after discussion using it, or parts of it, for interpretive oral reading will be the best way to transmit its qualities to the class. If, on the other hand, the pupils wish to use it for radio presentation, the teacher should help them as well as she can to catch, and to give, the fine effects and values of the piece.

Vocabulary Setting:

The Little Dictionary words are: investigate, plaintively. The place names are: Cheyenne (the capital of the State of Wyoming); and Madison Square Garden (a great arena where large shows and games are held, in New York City.)

If the children are not familiar with the horse and stam pede words in this play, the teacher should plan to introduce them in giving the background of the story.

Purpose:

Listen to enjoy the true story of a horse. The teacher who has practised the reading beforehand, reads to the class, taking the several parts in radio style.

Discussion:

What did the pupils enjoy about the story?

What did they like about Midnight?

What did they like about Jim?

What other characters enter into the story; did the pupils get a clear picture of these?

How did Midnight make a name for himself in horse history?

What traits of character did Midnight show early in life? Which traits developed with age?

Interpretation:

Except for character study, it would be unwise to break up this story for analytical treatment. The teacher should question to see that the story is clearly understood and then prepare for oral interpretation. If a radio play has been decided upon, the class will know, from their experience with Brook Watson, how to plan and practise the presentation, with its music and sound effects. The pupils should be reminded of the amount of speech practice radio speakers have to take and the kind of exercises they use, e.g.

I. Children should constantly be reminded to:

“Speak with the tip of the tongue, the teeth, the lips,
The lips, the tip of the tongue.”

II. and that

“A movable face

A movable face

Is the very best thing

To speak with.

So we must all get a movable face,

A very, very movable face

A movable face

To speak with.”

III. Their speech machinery should be kept well oiled by regular practice for

“Without daily practice
Our lungs, you know,
Our trumpet and our palate
The back of it, you know,
Get very stiff, quite soon and so,
Here we are! Here we are!
Ready in a row!
Heels together,
Backs straight,
Heads up,
Sol!”

IV. **Humming for resonance** and jiggling the voice for modulation will need practice before attempting the call of Midnight's Ma: Mehmehmehmidnight.

V. **Voice quality** should be studied. Children should listen to their own voices to decide whether they are soft, low, high shrill or loud. Practice in producing a clear far-off voice will be necessary for: Midnight (from away off) Yes, Ma!

VI. **Phrase Practice** will be necessary for smoothness.

long-legged, black-coated youngster.
rolling hills, prairies
silver streak across the flatlands
a big country
rake you high in front
big-framed, rangy and fast
glad to see the hills—the river,
glad! glad! glad! etc.

VII. **Syllable and Accent practice** will be needed, e.g.

in ves'ti gate	heed'less
plain'tive ly	nar ra'tor
cor ral'	prair'ies
	Chey'enne

Activities:

The pupils should be encouraged to make up radio scripts of their own. Since they are to be read, they must be word perfect and complete with sound effects.

If the pupils have been carrying on hobbies of their own and if time has been given for carrying out the suggestions made at the beginning of this chapter under 'Riding Your Hobby', a Hobby Show could now be presented as a conclusion to the chapter and this play, or an original one, might well form part of the Show.

ON THE WINGS OF THE MORNING

Modern boys and girls need no introduction to a piece about an airman or his plane. The teacher may wish to remark that this poem suggests a game that boys like to play. Read it aloud, quietly, thoughtfully, with good stops, and careful enunciation of the fine descriptive phrases. This will help the pupils to feel the atmosphere, so effectively given, and so restful to old and young alike, of being alone, cut off, in some quiet place where complete possession of one's self is possible.

When the pupils have told what the airman is doing and how he feels about it, the teacher might read the poem again, the children following with their eyes, or the pupils may wish to read it silently, hearing the roar and rush of the smooth rise, and picturing the airman in his seat.

In discussion, choose the two or three phrases that the class think best describe the rise of the plane, the feeling of the airman, the landing of the plane. Explain or have the pupils look up any unfamiliar words, e.g. loiter, intensified, insistent; each one is important in getting the feeling of the piece. Consider what such phrases as: smoothly sliding rise; loiter in the sun; slither down, well-oiled sides of space; add to the effect of the piece. Are they good descriptions? Why? Is the airman playing a game? Do boys play this game too? Where? (They probably do so in the planes they build.) Do girls play it? (They probably do in their playhouses). What is this game? Help the pupils to see that to be alone is good for everyone; good for the individual, for it rests him and brings him his best thoughts; and good for mankind too, for it is in such withdrawals that most good and great ideas are born.

The poem is probably best interpreted by solo oral reading. By trial, get first the right tone and pace to give the desired effect of quiet and thoughtfulness that is the charm of the whole piece. Then work out the first stanza, choosing

climax words in different positions to prevent monotony. Note that the stanza starts with a roar and rush of speed and sound and dies away in the 'slowly dies', 'slips past', and 'still waters flow'. Let different pupils read the stanza trying to get this effect. Study and try out the other stanzas in the same way.

CHAPTER SEVEN REVIEW: ORAL

Locating Information by use of key words:

I. Write the name of the person or persons who carried on the hobbies listed below:

1. woodcarving
2. microscopy
3. ornithology
4. skiing
5. horse training
6. training of pigeons
7. aeronautics

II. What selections tell about:

1. reading
2. collecting
3. gardening
4. migration of birds
5. stampedes
6. fur-trading days
7. a wild bird sanctuary

III. **Classify:**

Classify the selections in this chapter under the headings: I. Informational, II. For Pleasure.

Assign Chapter Seven Review, written, on Workbook pages 92 and 93.

CHAPTER EIGHT

PLAYING THE GAME

The phrase 'Playing the Game' is currently used to mean doing what is right. A game has rules and the player, if he wishes to be tolerated by the others and to get real satisfaction from the game, must play according to the rules. Life, too, is a game and it, too, has rules. When we break the rules of living set up by our social group we are said to do wrong; when we act in accordance with them, we do right, that is, we play the game fairly or, briefly, 'play the game'. As living is the most important of all games, playing it fairly is even more important than keeping the rules in hide-and-seek or baseball. Keeping the rules of life, that is doing right, makes the difference between happiness and unhappiness. In games even boys and girls can understand that the rules *make* the game and that failing to play according to them, makes it no game; and this is true even if no one knows of the cheating. Building up a habit of playing games honestly is an excellent preparation for living honestly. The emphasis placed by the British people upon games in education and upon playing them strictly according to rule has done much to make them the nation of unimpeachable honesty that the world knows.

THE PIONEER

The Pioneer has been chosen to introduce this chapter because it suggests that right should be done because it is right and for its own sake, without thought of honor or reward. The teacher might like to introduce the lesson by telling the pupils the old story about the stone carver of the middle ages who was working on the building of a great cathedral. He was carving a leaf most painstakingly, using his utmost skill to ensure that every delicate vein was represented correctly. A traveller stopped to watch him and after a time inquired where that particular stone was to be placed. The stone carver pointed out a spot high up in a dim corner.

"Why take so much care with your carving when no one will ever see it?" asked the stranger.

"God will see it, sir," replied the carver.

Have the pupils read the poem silently to find out in what way the speaker was a pioneer.

The thought is the chief beauty of the piece. In discussion, help the pupils to understand that this is a different kind of 'pioneer' from those who go to live in new countries; this is one who merely opened a new trail. Anyone who 'breaks a trail', that is, does for the first time some useful thing that others follow or copy may be called a pioneer. There are any number of ways of 'breaking a trail'. The inventor of a new machine, the discoverer of a chemical, the thinker of a new thought, breaks a new trail. Get the pupils to suggest ways in which even boys and girls may be pioneers, may break new trails. This kind of pioneer is the world's most valuable citizen. Note also that any pioneer seldom does the whole work of breaking the trail himself. One person begins the work and others, often many others, living in different parts of the world, and in different ages, carry on the work. Trail-breakers work together. Note also that the true pioneer or trail-breaker does not expect to be rewarded or honored for his work. He had the joy of doing it and he has the peace and satisfaction of having achieved something worthwhile. That is enough for him. Boys and girls will understand this for most of them will be able to recall the satisfaction that followed some little useful, but unnoticed thing, that they themselves have done.

Help the pupils to interpret the poem by putting the author's thought into a single sentence.

CHEN PLAYS THE GAME

Background (to be told before reading the story):

Red Beards of the Yellow River, the book from which this selection is taken, is an exciting story which the pupils would enjoy. When Wu Ling, a wealthy merchant, went on a business trip to Peiping, he placed his son, Wu Chen, on a farm in the care of Kwang, once a trusted servant of the Wu family. The merchant knew that once it was learned that he had taken the fireboat to the city, the bandits would do their best to capture his son. Chen adopted the ways of

the farmer's family and disguised his appearance so well that no one guessed he was the son of a rich merchant.

In spite of these precautions, however, Chen was not safe. One day Black Wolf and his band arrived at the farm. The smartness of the lad so pleased the bandit leader that, in spite of Kwang's pleadings, he took both Chen and the farmer's son, Wing, believing them to be brothers and thinking that they would be useful to his band.

They had not travelled far before Wing managed to escape, but Chen, whose duty it was to look after the Black Wolf's personal comfort, seldom was allowed out of his sight and usually rode on the saddle behind the leader. Escape for the merchant's son seemed hopeless.

Day after day, the band scoured the country, plundering the farms of both rich and poor. They filled their bags with corn and millet, and crammed their loose clothing with vegetables, tying their trousers round the ankles so they might carry more. They drove away the farmers' stock, loaded their horses with fodder, and rode away with sacks of opium seed that they had forced the farmers to grow, stuffed in their saddle bags.

Some of the band were men of evil character. Some were captives whose families were so poor that they could never raise enough on their small plots of ground to pay the ransom the bandits demanded. Some had once been rich and respected members of the educated class who had been robbed of their wealth and, to make a living for their families, had joined the 'hung-hutze'. When famine threatened, as it so often does in China, others joined the plunderers rather than see their wives and children die of starvation. No matter who they were, once they joined the bandits, they were under the thumb of the Black Wolf, a name dreaded throughout the land.

During the summer, the bandits worked under different leaders. Through their spies they were able to keep out of the clutches of the Government soldiers and take more captives which they held for ransom. In the winter they gathered at the 'Big Camp' where they divided the spoil and kept the captives under close guard.

At the Big Camp, Chen and a foreign captive, a blue-eyed, red-haired boy, son of an American doctor, had made one

attempt to escape. Their plot had been discovered and they feared to try again. Chen was also in constant dread of what might happen if his identity should be discovered.

Time wore on. The New Year's Festival was at hand, when to save one's honor, all business debts must be paid. Black Wolf must pay his debts too, for even plundering is a business in China. He must go to Peiping to pay off his creditors, or 'lose face', and what better way of hiding his identity than dressing as a farmer and taking 'Elder Son' along, and that 'Elder Son', the boy, Chen.

So it happened that after days of travel on foot, by fire-boat and by fire engine on the iron road, that Chen and the Black Wolf arrived finally outside the wall of the great Tartar city. As Black Wolf, (Kai Lung) led the way to the great gate, Chen thought that surely now amid the throng must come a chance to escape, but fate decided otherwise. Kai Lung saved Chen's life. Now Chen owed him a debt. Chinese rules teach: 'Pay the debt and save your honor'.

Conclusion (to be told after the pupils have read the story). In the end, through the efforts of Wing, the doctor and Chen's father, the soldiers caught up with the bandits and the sons were united again with their fathers.

Vocabulary Setting:

The Little Dictionary words are:

caravan, swarthy, partially.

Have their meanings gathered from context first.

Look at the New Word List on page 434 to find all the Chinese words: Chen, Kai Lung, Peiping, Wu Ling, Mongolian, Gobi.

Use the map to find Gobi and Peiping.

Purpose:

Read to find out how Chen 'played the game' and saved his honor.

Discussion:

Picture the scene, the great gate, the train of camels, the throng of people.

What chance did Chen take?

Why did his plan of escape not work?

What danger was he in?

How was he saved?

Why did Chen hate owing a debt to Kai Lung?

What decided him to pay the debt?

What else might he have done and how would he have felt? (He would have felt that he had dishonored his ancestors.)

Increasing Comprehension Skills:

Note: Kai Lung and Chen had put up at an inn frequented by bandits. Here Wing, the son of the farmer, in the guise of a beggar boy who did odd jobs about the inn, recognized Chen. By secret signs they talked with each other. When Wing disappeared, Chen knew it was to summon the soldiers but, they were too late in arriving. Kai Lung, always suspicious, slept lightly. He roused Chen before dawn and they were away before the soldiers arrived. Many bandits were taken but the Black Wolf was not one of them.

I. Fact or Opinion:

Print 'Fact' if these statements are made in the story, 'Yes' if you agree with the opinion stated; 'No' if you disagree with the opinion stated.

1. (Yes) North China is infested with bandits.
2. (No) Camels are the only means of transporting goods in China.
3. (Fact) The soldiers and the guard discussed the raid on the inn.
4. (Yes) The inn was the meeting place of bandits.
5. (Yes) In China new robes are worn for the New Year's Festival.
6. (No) The climate of the Gobi desert is hot.
7. (Yes) The oldest son is highly regarded in China.
8. (Fact) The camel is usually a meek, patient animal.
9. (Fact) A camel runs with a comical gait.
10. (Fact) Black Wolf stole a bag of grain from the camel men.
11. (Yes) Peiping is a very old city.
12. (Yes) The raid on the inn took place early in the morning.
13. (Fact) The drivers of the camels were Mongolian.
14. (Yes) The soldiers captured many bandits at the inn.

II. Predict Outcomes:

What do you think might have happened if:

1. The camel had not run amuck?
2. Kai Lung could not have shown proof that he had rescued the boy?
3. Chen had told who Kai Lung really was?

III. List Main Points:

The story of Chen would make a good play in two scenes: (1) Chen attacked by the camel; (2) Scene at the Western Gate. Under each heading write the main points that would have to be brought out in the play.

Assign Workbook exercise on page 94.

Increasing Technical Skills:

I. To find different meanings for phrases from the story.

Below are printed phrases from the story. In the second list find a phrase that means the same as one in the first list.

(a) purposely lagging. (b) the trappings of the camels. (c) the swarthy Mongol driver. (d) when one does run amuck. (e) scuttled with comical haste. (f) shredded from shoulder to hem. (g) the Black Wolf must have had his whiskers singed. (h) if the guards at the gates did not have eyes like bats. (i) the suspicions of the guard were partially quieted.

Equivalent meanings:

(1) hurried away with amusing haste. (2) if the guards at the gates were not partly blind. (3) the Black Wolf was very close to danger. (4) the doubts of the guards were partly quieted. (5) walked slowly on purpose. (6) torn in small pieces from top to bottom. (7) the dark-skinned Mongolian drivers. (8) when one does rush around in mad haste. (9) the ornamental coverings or harness of the camels.

Answers: a-5; b-7; c-8; d-1; e-6; f-3; g-2; h-4.

II. To get meanings of words from root words:

Recollect means to remember. Recollection means the things remembered.

Disobey means to refuse to do as one is told. Disobedient means to

Suspect: to doubt or mistrust. Suspicion means

Convulse: to disturb greatly. Convulsion means

Assign Workbook exercise on page 95.

THE PIXIE PIPER

The Pixie Piper tells of another kind of playing and another kind of game: the little song, or thrill of joy that rises in the heart when one glimpses beauty, or goodness, or truth; the kind of game one plays with eye, ear, or other sense in the instant flash of welding together details into a beautiful whole. This is the 'game' the teacher is training the children to play in developing their 'picturing' power.

Read the poem aloud: first lightly, rhythmically, so that the class may hear, (put together with the ear), the 'elfin tune'; a second time, emphasizing lightly the words that give the picture of the little piper piping, in the sunlight . . . mothlight . . . underneath the moon . . . hedge and barn and woodland . . . , his 'star dust in the air'. Then have the class read the poem silently, particularly the last two stanzas, to find out what kind of person the 'little piper' is.

By question lead the pupils to say that the little piper is one who plays his 'elfin tune' not for crowds, but for each individual by himself; he usually plays for you when you are alone; you cannot buy him to play for you; he will not play for cold-hearted people; he will play only if he 'likes your face', but if he likes you, he does not care whether you are a beggar or a king. In discussion, bring out that the little piper must be a gift that most people have within them, a power to see in a flash that a thing is beautiful, or good, or true. Perhaps other people do not think that particular thing beautiful, but the one person does. Each of us, if he has the gift (the pixie piper) within him, every now and then hears the 'elfin tune', sees 'the star dust', that is hears or sees with his mind's eye something beautiful and has a thrill of joy from the hearing or seeing. Explain that making mental pictures as we read and stopping to look and listen, to touch and taste and smell things as we go through the world, are ways of developing this power, this 'pixie piper' within us and that developing it is very worthwhile, for this

power is the one that gives us the most happiness of all things in the world. If you have it, you will never lose it and it will keep you young and happy as long as you live.

As the words, rhythm and thought of the poem are all beautiful and the thought worth remembering, it is suggested that the pupils should memorize the poem for solo recitation. This will also be useful to those pupils who have, perhaps, not quite grasped the thought but who, if they remember the stanzas, may come later to appreciate it.

PRIVATE VALOR

Background:

There are ways of 'playing the game' both in 'peace and in war. Smoky Smith knew the rules so well that, as he says, he 'couldn't help doing what he did', even in the face of great danger.

Talk briefly about the part Canadians played in the Great War and why there was fighting in Italy. On a good Atlas the pupils may note the proximity of Italy and Africa and find the Savio River. Discuss the use and efficiency of panther tanks, self-propelled guns, Tommy guns, Piat-guns and the training of privates for their duties. Discuss also the title of the piece, the meanings of the words 'Private' and 'Valor' and the significance of the title.

Vocabulary Setting:

The Little Dictionary words are:

Savio, anti-tank, panther-tank, Piat-gun, grenades, bridgehead.

Purpose:

Read to find out who Private Valor was, how he earned this title, and what honor was given him.

Rate and Comprehension Test for this story will be found on page 26.

Discussion:

Question on the story of the private's life, the assignment given the Canadians, the odds against them, the part Smoky played in carrying it out. What is the meaning of valor? Did he earn the title?

Increasing Comprehension Skills:

I. Make Summarizing Statements:

By choosing the right word from those listed below, complete the following sentences:

inspired, seizing a bridgehead, tanks,
Savio River, anti-tanks, amazing example.

1. The Canadians were assigned the task of
across the
2. The task was difficult because it had to be done
without the aid of and
3. The battalion succeeded because they were
by the of Smoky Smith.

II. Choose Relevant Material:

Which of the following statements tell you that Smoky Smith was deserving of the highest award for valor?

1. Smoky joined the Seaforth Highlanders.
2. He was invalided in Africa.
3. He was in the leading company crossing the river.
4. He led two men across an open field under enemy fire.
5. He went to Buckingham Palace to be decorated.
6. The V. C. is the 'highest' award given for valor.
7. Single handed at a distance of 30 feet he put a German tank out of action.
8. He stepped into the open road to face the guns and grenades of ten enemy soldiers.
9. He stood over his wounded comrade and fired at the advancing enemy until they retreated.
10. Smoky's home was in New Westminster, B. C.
11. Under fire Smoky helped his wounded comrade to safety.
12. He administered first aid to his comrade.

III. Find Proof:

Find in the story two reasons why it was impossible to throw a bridge across the river.

IV. Make an Inference:

Remembering all the things 'Smoky' had to do, state one reason why he was not afraid.

V. Character Study:

Which of the following words mean the same or about the same as *brave*, and which are opposite in meaning?

intrepid, fearless, courageous, timid, daring,
dauntless, afraid, heroic, cowardly, fearful,
faint-hearted, valiant.

Assign Workbook exercise on page 96.

Increasing Technical Skills:

I. Use of the prefixes *en* and *em*:

The prefix *en* usually means in, on, or into.

The prefix *em* means the same as the prefix *en*. The prefix *em* is used before the consonants b, m, p.

embark means to go on board ship.

embed means to

embattle means to

enlist means to be put on a list such as the army list, to join the army.

encamp means to

enchain means to

enclose means to

II. The vowel *u* has the long sound in the word *tunic*. It has the short sound in the word *shut*. Write the following list of words on the blackboard. The pupils will write these words and put in the long or short vowel marking.

sun, cut, cute, mute, hut, tune, nut, fun, fume,
flume, gum, rum, rune, dune, June, flute, rut, sup,
superior, under.

III. Divide the following words into syllables. Look at the words rules for this.

enlist, embark, grenade, award, valor.

The word *award* is divided: a ward. How many other words do the children know where the first syllable is *a*?

Activities:

There are many deeds of valor which might be related by a committee of good story-tellers.

WAS YOU EVER IN QUEBEC

This is still another kind of 'playing the game', one in which several people work together and in order to do it well, each must do his part exactly at the right time. If one fails, it spoils the whole.

Explain that this is a game that sailors play, or used to play in the days when they used sailing ships. On sailing ships there were many jobs that had to be done by a group of men working together, e.g. hoisting the sails, raising the anchor, etc. So that they should pull or heave exactly together, the sailors made a singing game of such jobs. They sang a song as they pulled or heaved together, just as children sing as they skip, bounce a ball, or play hide-and-go-seek, or *The Farmer in the Dell*. Sailors had hundreds of songs of this kind, many of them very amusing. They are called *Sea Chants* or *Chantys*.

The teacher should read the poem aloud to let the pupils catch the 'tune' of it and then have them read it silently to study the choral arrangement of the piece.

In discussion help the pupils to see the fun of the choral arrangement in which the chorus keeps cutting in increasingly on the speakers, taking the words out of their mouths. Have the class practise doing this till they get it smoothly. Point out the importance of coming in exactly right on the word, taking the speech away briskly and yet not interrupting the speaker rudely. It is fun to work this out. Choose a tone, for the chorus to use in repeating "donkey riding". It is amusing to repeat the phrase always on the same note and to make the last phrase of each stanza 'Riding on a donkey' run down the scale to the lowest note the boys can produce. Practise this also till the class can do it smoothly and without laughing. Have different pupils choose special phrases that amuse them and practise repeating them in amusing ways. Choose suitable sailor actions to accompany the choral and practise giving it as a choral (action) game.

Assign Workbook exercise on page 97.

LACROSSE AS THE INDIANS PLAYED IT

Background:

Have the pupils skim this story to discover whether the Indians played lacrosse as we do.

This informational passage tells of a real game played according to the rules of the people who invented it. These rules are quite different from those of the Lacrosse game of today. A study of the picture will show the pupils what this game of lacrosse looked like. Some of the pupils may have seen a game, or may know how it is now played. If so they might explain it to the others. If no pupils can do this, the teacher might tell the class that modern Lacrosse is played by two opposing teams of twelve men each. The game consists of two 30-minute periods, and the team scoring the greatest number of goals in that time, wins.

The "crosse" used today is a light stick 5 or 6 feet long and bent at one end to contain a long, fairly narrow and yielding mesh in which the rubber sponge ball is caught, carried and thrown. The goal is a mesh cage six feet high. The play is begun by a 'face-off' in the center of the field.

The advance of players with the ball is halted by knocking the ball out of their crosses, or by body-checking them so long as the hands are not used. Fouls are punished by suspending the offender or by giving an opponent a 'free' position where he may put the ball into play unchecked.

Explain also that the Mohawks and Senecas were Indian tribes, members of the Iroquois or Six Nation Confederacy. Originally the Mohawks lived south of Lake Ontario and the Senecas south of Lake Erie. When France owned Canada and Britain owned the United States, there were many wars between the French and British and the fierce and proud Mohawks always fought on the side of the British. So when the British were driven out of the United States and took over Canada, they gave to the Mohawks fine lands along the Grand River in Ontario, where their descendants live to this day. Many Senecas also settled along the Grand River where there is now a township named for them.

Vocabulary Setting:

The Little Dictionary words are:

Mohawk, challenge, Seneca, wampum, lithe, mortification.

Purpose:

Read to find out the rules of Indian Lacrosse (to follow directions).

Discussion:

Question as to: the size of the green, the location of the opposing tribes, the stakes offered by each and the guardians of the stakes; the number and appearance of the players, the need for a large number of players; the tally sticks and scorers, and how they kept score; how the players used their sticks; how the game was started; the method of counting and why it was different from our way. Were their rules fair and good?

Increasing Comprehension Skills:

I. To follow directions:

Draw a plan of the green showing the location of the two lines of players, the goals, and goal-keepers, the heap of prizes, the guardians of the prizes, and the tally markers.

II. To make directions clear make a Summary in paragraph form:

Write in a paragraph the answers to the following questions to tell how Indian lacrosse was played.

1. How many players on a side are required to play Indian lacrosse?
2. Why are so many players needed?
3. How far apart was the line-up?
4. How far apart were the opposing goals?
5. How did the players guard the goals?
6. How is the game begun?
7. What is the object of the game?
8. How is the score kept?
9. What is the prize?
10. Where is the prize placed?

III. Classify: Make two lists of things about Indian lacrosse:

1. Things that were like our game.
2. Things unlike our game.

Assign Workbook exercise on page 98.

Increasing Technical Skills:

To give dictionary practice: How many letters in the alphabet? (26). The 13th letter is *m*. Any letter before and including *m* is in the first half of the dictionary. Any letter from *n* to *z* is in the second half of the dictionary.

- I. **Make the headings:** First Half; Second Half. From the letters below select those that go in the second half, and those that belong in the first half:

a, g, y, w, l, p, s, t, f, r, j, l, o, e, x, n.

- II. These words have the long syllable at the beginning of the word and this syllable is accented:

agent, even, icicle, owe, useful.

Put the right mark over the first vowel and list as many other words that begin with a long vowel as you can.

Assign Workbook exercise on page 99.

RADISSON FINDS A WAY

Background:

Pierre Radisson lived as a boy with his sister and brother-in-law in Three Rivers, Quebec. It was in the days when the Iroquois were making constant raids north of the St. Lawrence, killing every Canadian they could find. When Pierre was sixteen he went out one day to hunt ducks and was captured by a lurking band of Mohawks. Instead of showing fear, young Pierre was interested in Iroquois weapons, ate the food they gave him, and sang gay Canadian songs as they marched along. The Mohawks were pleased with his bold spirit and treated him kindly enough on the long journey to their own country. Arrived there, instead of being tortured, he was adopted by an Indian couple who had lost their own son. He was kindly treated but constantly watched. He lived with them three years before he was able to make his escape. In the end he reached New York, then a Dutch town, and took ship for France, from which he returned to Canada. When he reached Three Rivers, he found that a band of missionaries was about to set off for the Seneca country to establish a mission there. The leader, thinking that Radisson's experience among the Iroquois would be useful to the mission, invited him to join them, which he did. The Senecas received the Canadian missionaries kindly enough but planned to kill them at the first opportunity. The Canadians discovered this plot and made their escape in the way described in the play.

Vocabulary Setting:

Little Dictionary words are:

Radisson, Onondago, Eureka, venison.

Teacher and pupils should work out together the pronunciation of their words and also of: Dupuis, Francois, Henri, Iroquois.

Purpose:

Read to find out how the missionaries made their escape.

Discussion:

Help the children to see that working together faithfully, 'each for all and all for each', is also a way of 'playing the game'. Have them state this thought in a sentence and then plan the dramatization.

Increasing Comprehension Skills:

I. Organize in order of sequence:

It was necessary for Radisson to make a decision and act quickly. He carefully laid his plans and everything worked out as planned.

Arrange these steps in the order that they were carried out:

Preparations:

- (3) Sent men out to hunt and fish.
- (1) sent someone through the camp to invite the Indians.
- (4) Gathered dry logs and piled them beside the kitchen door.
- (5) Cut up the logs and prepared the game for cooking.
- (2) Explained to Francois that he must have his groans ready.
- (6) Kept the fires burning and the ovens and pots full every moment.
- (7) Piled up the food and seated the Indians round the fires.
- (8) Set the good Father groaning and fed the Indians sleepy.

The Escape:

- (4) Tied the last pig to the latch string and left the hens corn.

- (1) Ordered the soldiers inside to collect goods and equipment.
- (3) Cleared the guard room and chapel.
- (5) Locked the gate and fastened the string outside the keyhole.
- (6) All got into canoes, pushed off, the good Father groaning till the last.
- (2) Opened the gate and pushed the canoes down the slope into the river.

Follow Directions:

The preparation of the Play will provide good practice in following directions since each member of the party has certain duties to perform.

Note Detail:

If it is decided to act in costume, a study of the costumes in the picture will be a good exercise in noting detail.

Increasing Technical Skills:

I. Distinguish dictionary meanings:

Select the meaning for each of these words which best belongs in the story you have been reading:

barb: 1. a swift horse. 2. a pigeon that has a short beak. 3. a sharp point extending backward.

stock: 1. a necktie. 2. the amount of food or supplies. 3. a number of animals.

slacken: 1. to become less. 2. to move more slowly.

flip: 1. to turn with a short quick movement. 2. a drink. 3. a jerk.

II. Look at the words in the New Word List and find all the Indian words, and all the French words.

THE CHOICE

Background:

This is a game that most boys and girls like to play. 'What shall I be when I grow up?' It is a fascinating game; there are so many different things a boy or girl might do, each with something exciting about it. The teacher might, perhaps, introduce the lesson with a brief discussion of pupils' choices. Read silently about one boy's choice.

In discussion, consider the four men and what each had to offer: the Lancer, his looks; the plumber, his intriguing tools; the sailor, hard things—and that is a funny thing to draw one to a profession, but it does. Boys and some girls will know that it does. What was it that the airman offered? Which of the four has the best to offer? How might each of these men ‘play the game’?

For interpreting the poem, the pupils might choose either oral reading, or dramatization. In either case, study each stanza, discussing how best to impersonate the character. How would the Lancer stand and speak? What manner would he have? What manner would the boy have? What tone would he use? etc. Would it be easier, or more effective, to have one person or two take each verse? Study the word groups that go together and practise saying them with a staccato effect. Practise also saying the three-word repetition in each stanza. Try using different expressions and choose the best—it is difficult to make such repetitions sound convincing.

THE PROFESSOR BORROWS A BOOK

Background:

The funny, old, absent-minded professor’s game involves a situation familiar to most readers within reach of a public library. Boy and girl readers are reported to be as ‘absent-minded’ as adults about returning their books on or before the date due. If pupils have no acquaintance with public libraries, they will be using the school library which has, no doubt, some rules about taking out and returning books. The teacher may think it wise to explain the ‘absent-minded professor’, a person so wrapped up in books and study that he forgets even to eat, as a common figure of fun in farcical stories and plays. A person so fond of books as that will seem laughable indeed to most boys and girls. Have the pupils skim a page or two to find out what kind of fun this story is.

The humor of the story is the simplest kind of clowning: the piling up of one absurd situation on top of another until all collapse together like a child’s tower of blocks. The ‘pile up and fall down’ structure is enhanced by the scenes and characters, each ridiculous in itself as well as in its contribution to the action.

Vocabulary Setting:

Little Dictionary words are:

charwoman, biographies, lore.

Purpose:

Read silently for fun.

Discussion:

Talk it over lightly, taking plenty of time for laughing and lingering over the nonsense of the action, scenes, characters and language.

Note: the action is prepared for by the picture of the professor, so put that picture together first: the word 'professor' suggests 'absent minded'; the names, Great Pagwell and Branestawn (Brainstorm) suggest an English scene and character; what else suggests that? The professor's forgetfulness, his note, his appearance; the book he asked for; his actions, all build up the picture of the absent-minded professor. In the same way, build up lightly and quickly the rising tower of the action to the completely ridiculous scene when the professor scrambles out of the window and pedals away to the last library; and the smashing anticlimax of his return to find all fourteen books discovered and his pursuers satisfied. Note also that in spite of the silliness of it all, the scenes hold our interest, we enter into the professor's race with the books, and feel him to be a gentle, kindly old man whom we hope will win.

Increasing Comprehension Skills:

I. Testing Appreciation and Understanding:

1. Why was it that the Professor could never remember?
2. How could he manage to keep borrowing the one copy from all fourteen libraries?
3. Was his crime ever found out or did he 'get away with it'? (He fooled them to the end.). 'He reads them all at once in different chapters,' they said.

II. Locating Information:

- (a) Under how many topics had the Professor classified the book? When you are looking for information can you find it under different topics? If you had a report to make on "How Cowboys Branded their

Cattle" you might look in the Index under **Cow-**boys, under **Branding**, and under **Cattle** to find the pages where you could read about these topics.

Under what two topics might you find information if you had a report to make on one of the following?

1. Salmon Fishing in the Fraser.
2. How the Pioneers made Soap.
3. How much Wheat is Grown in Saskatchewan.
4. Pottery Making in Mexico.
5. Growing Wheat on the Prairies.
6. How does Irrigation Help in Growing Sugar-beets?
7. Is Radium Refined at Great Bear Lake?

- (b) The numbers listed after a topic tell you on what pages material on the topic is to be found. Sometimes you will find the word: *See* or *See also* other topics and pages on which further information may be found. These topics named after *See* or *See also* are called *Cross References*.

Think of six topics on which you would like to get information in an Encyclopedia or reference book that you have in your school.

Write the numbers from 1 - 6. Write the topic after each number with the page numbers where information may be found. Note also the Cross References.

Increasing Technical Skills:

I. To help pupils in finding out words through syllable division and phonetics. The teacher will write the following words on the blackboard, dividing them into syllables and indicating the accent:

lob'ster	soap'y	clean'ing	a cross'	fort'night
sec'ond	men'tion	hap'pen	keep'er	sub'ject

Have the pupils look at the accented syllable in each word and tell whether the vowel in that syllable has the long, the short, or the variant sound. See what rules they know for these sounds. Now, write the words **native**, **inside**, **engine**, **tawny**, **scandal**, **central**, **chapter**, **butter**, on the blackboard.

Have the pupils tell where the first syllable ends in each word and which syllable should be accented.

II. To continue with dictionary training:

To practise arranging words according to internal alphabetical order. Working with the children, have them arrange these words in the correct alphabetical order:

lobster, ladder, load, laughter, lament, lost, loft, linger, lure.

When they have grasped the idea, have them arrange these below without any help.

Flittersnoop, fair, fourteen, fraction, factor, fifteen, fix, fuss, fluster.

III. Make up a few such funny words as Flittersnoop and Branestawn to put in your Fun Book.

CHIPS TAKES TO THE AIR

Background:

All who took part in the competition described in this story were well drilled in the rules of fair play. The players, the judges, the sponsors, all knew the rules. The awards, although highly prized, must have been of small consequence compared with the happiness and satisfaction felt by all, because they had 'played the game' all round.

Discuss with the pupils some points to be taken into consideration by judges when awards are to be given. Not only is it the winning that counts, but it is how the contest is won that is important.

Vocabulary Setting:

The Little Dictionary words are:

avenger, bedlam, plastic, defiance, thermal, cellophane.

When the children have found the meaning of the word 'avenger' see if they could give a good reason for this as the name of an airplane.

Other dictionary words needed: Select the suitable meaning:

fizzled: 1. to make a hissing noise. 2. to fail miserably.

- dope:* 1. a kind of varnish that is applied to the wings of airplanes. 2. a grease for making machinery run more easily. 3. a drug.
- strummed:* 1. to pluck the strings of a musical instrument. 2. to make a noise that is like the noise made by a musical instrument.
- tornado:* 1. a wind that moves suddenly and violently. (Why would this be a good name for an airplane?)

Purpose:

Read to find out who won the competition and who played the game.

Discussion:

Lead the children to see that for the Avengers, sportsmanship took on a new meaning. The Truck Horses were their bitter rivals and had put up a keen fight on the ball diamond but in a competition they were real sports in another way.

Increasing Comprehension Skills:

I. Make Judgments:

1. In what two ways did the Captain of the Truck Horses show good sportsmanship and play the game?
 - (a) showed the Avengers what was wrong with the plane.
 - (b) told the Avengers the secret the Truck Horses had discovered, i.e. where the thermal current was strong.
2. Why do you think it was right for the Avengers to pass over the prize to the Truck Horses?
 - (a) the Truck Horses had told them their secret and helped them with their plane.
 - (b) the Truck Horses didn't even have a chance to compete.
3. Why do you think that Chips won when the other models failed? (She struck the strong thermal current of ascending air.)
4. How did the Avengers 'play the game'? (By not accepting credit when it was not due?)
5. How did the Judges in their turn 'play the game'? (They passed down fair judgment.)

6. How did the Business Men's Club 'play the game'?
(They recognized good sportsmanship by awarding another prize.)

Assign Workbook exercise on page 100.

Increasing Technical Skills:

1. Have the pupils write these words in their Reading Activity Books and put in the long and short vowel sounds:
Chips, model, meet, poke, fuselage, timber, plane, flipped, motor, prop, tires, dangled, grim, chance, cluster, odor, club, suddenly, cost, crash, slip, thrust, much, dove.
2. Have the pupils find as many words as they can with the prefix 'off' as in offset.

Activities:

Read and tell other stories which illustrate 'a square deal' in sports and elsewhere.

CHAPTER EIGHT REVIEW

Judge Material:

Tell the name of the selection which illustrates that the game may be played:

1. by being valiant in the face of great danger.
(Private Valor)
2. keeping one's honor even when dealing with an enemy.
(Chen Plays the Game)
3. by venturing bravely on new trails. (The Pioneer)
4. by getting enjoyment from using one's imagination to make mental pictures. (Cloud Drift)
5. by planning carefully—doing well our parts.
(Radisson Finds a Way)
6. by keeping our senses atune with things about us.
(The Pixie Piper)
7. by choosing ideals and keeping these ideals before us. (The Choice)
8. by working and playing well with others.
(Was You Ever in Quebec)
9. in a way which is funny to everyone else but ourselves. (The Professor Borrows a Book)
10. by agreeing to the rules and abiding by decisions.
(Lacrosse as the Indians Played It)

Assign Chapter Eight Review, written, Workbook page 101.

CHAPTER IX

QUEER ANIMALS

When we follow adventure into the world of animals, we discover there, as in the world of people, many 'queer' characters, queer because they are so different from those to which we have grown accustomed.

However, when we come to study the habits of some of them we find that their odd characteristics serve them very well considering the place where they live. Some did very well with what they had for the far-back time when they lived but seem ridiculously out of place now in a world where all else has changed. Others seem so queerly constructed, that one may wonder if Nature delights in occasionally seeking diversion by departing from her usual well-ordered plan of conformity, to play a trick on those she serves.

The teacher might introduce the chapter by a study of its frontispiece:

Chapter Activity:

This chapter would fit in very well with an activity in which a study is being made of the adaptations of animals; for example, *Animal Neighbors* and *Life in the Zones* or *Australia, the Island Continent*.

Bird life in Australia will be found very interesting. Good films may be obtained from the National Film Board or Provincial Departments of Education.

The mating call of the lyre-bird is produced in a sound film, *Bushland Revels*.

THE PLATYPUS

This introductory poem, *The Platypus* suggests, that Nature succeeded very well in her efforts. She has created a 'joke' among animals and confounded not only the minds of the simple, but of the most highly educated.

Background:

Before reading the poem pupils should study the picture to find out what feeling the artist has expressed. Have pupils look up the meaning of 'consternation'. What word in the poem expresses the same meaning ('stir'). What did the artist do to create this feeling?

Purpose:

Read to find out: What caused the consternation?

Discussion:

Have the main thought expressed in one clear statement.

Explain how animals are classified and call for some examples to illustrate.

Activities:

While the weaker groups of readers are receiving element drill, here is an opportunity for the better group to consult the Nature section of their Library and use: Table of Contents, Index and Reference—to collect further information on the subject, *How Animals are Classified*.

THIRTY MILLION YEARS AGO**Background:**

This informational selection explains why Australia is the home of so many oddities of the animal world.

Have pupils study a map of the continents. Talk briefly about changes going on continuously; the rising and sinking of the land, proof of this, and changes in climate. Locate Australia and the position of the former land bridges.

Vocabulary Setting:

Little Dictionary words are:
dinosaur, platypus, echidna.

Purpose:

Read to find out: What was the appearance of the world thirty million years ago and what life was like then?

Discussion:

Question to build up a picture of conditions and life on the earth in that far-back time. What queer styles had animals of those days? Where can animals of the type that

lived then still be seen? Why? Is there any reason why these old-fashioned animals would not be very well adapted to our modern world?

Increasing Comprehension Skills:

I. List Heads and Sub-heads to make an Outline:

Write the numbers of the points in the right-hand column, in the proper space under the heading on the left. Number three is done for you.

- | | |
|--------------------------------|--|
| 1. The Long-Ago World | (1) The climate was warm. |
| | (2) The animals had small brains. |
| | (3) The newer animals were mammals. |
| | (4) Some animals lay eggs and carry their babies in pouches to this day. |
| 2. Long-Ago Animals | (5) The continents were joined. |
| | (6) There were palms and tropical plants. |
| | (7) Dinosaurs lived then. |
| | (8) These were smaller than the dinosaurs. |
| 3. New Style Animals | (9) 147 pouch-carrying animals live there. |
| (3) | |
| (8) | (10) The seas were shallow. |
| (13) | (11) Some were 100 feet long and weighed 40 tons. |
| (16) | (12) Some animals laid eggs in the warm swamps. |
| | (13) These animals had larger brains. |
| | (14) The only two egg-laying mammals live there to-day. |
| 4. Australian Animals of Today | (15) Some animals wore plated armor. |

- (16) The first mammals laid eggs but they fed their young milk.
- (17) These animals did not change.
- (18) Plants and animals were both big in those days.

Assign Workbook exercise on page 102.

Increasing Technical Skills:

I. Enriching vocabulary:

Below are phrases similar in meaning to some in the selection. Ask the children to find the phrase in the story that corresponds in meaning to each of these phrases:

1. The animals were very large. (The animals were enormous.)
2. The skeletons of the giant lizard were imprisoned in the rock. (The skeletons of the dinosaurs were imprisoned in the rock.)
3. Most of the animals who carry their children in pouches now live in Australia. (One hundred and forty-seven kinds of pouch-carrying mammals now live in Australia.)
4. One eighty foot lizard had a very small brain. (One eighty foot dinosaur had a brain only four inches long.)
5. The animals who nursed their young kept on getting better and better. (The mammals kept on improving.)

Assign Workbook exercise on page 103.

PLATYPUS AND HIS LAUNDRY

The platypus is the queerest of all the queer animals living in Australia. It has features, and habits which no ordinary mammal would think of claiming—a 'what-not' among animals, if there ever was one.

Vocabulary Setting:

There are no Little Dictionary words in this selection; the words are almost entirely phonetic.

Purpose:

Read to find out: What queer features and habits has this animal?

Discussion:

Discuss the queer features mentioned in the passage. For what are they adapted: the narrow opening to the burrow; the inside arrangements of the burrow. What is the creature's laundry?

Increasing Comprehension Skills:

I. Draw conclusions (and classify):

Write the numbers from 1 to 13. After each write the name of the family to which the animal might belong according to the facts stated.

beaver, duck, mammal, reptile or bird.

- | | |
|--|-----------------|
| 1. It lays eggs. | (bird, reptile) |
| 2. It feeds its babies milk. | (mammal) |
| 3. Its feet are webbed. | (duck) |
| 4. It has a flat bill. | (duck) |
| 5. It dives down into the water for food. | (duck) |
| 6. Its diet is made up of worms, insects in the larva stage and some vegetable life. | (bird) |
| 7. It has a coarse outer coat and underneath, a soft heavy one of fur. | (beaver) |
| 8. It has a heavy, broad, flat tail. | (beaver) |
| 9. Its tail is covered with hair. | (mammal) |
| 10. It has sharp claws. | (mammal) |
| 11. Its home is in a burrow. | (mammal) |
| 12. It washes its food before eating. | (mammal) |
| 13. The mother lays soft shelled eggs. | (reptile) |

Note: Milk oozes from special pores in the skin of the mother platypus and clings to her fur.

The webbing actually extends beyond the tips of its claws. When the platypus wishes to use its claws it simply folds back the web and there are the strong pointed tips ready for action.

II. Make Inferences. Complete the following:

1. Being able to pull the webbing over its long curved claws is an advantage because

2. Mother Platypus plugs herself in her cozy nest with a stopper because
3. The mother does not look after her babies longer than a month because
4. The soft shell on the platypus' egg serves very well because

Assign Workbook exercise on page 104.

Increasing Technical Skills:

I. Have the children turn to the new word list on page 435. Ask them to write the long or short vowel sound over the first vowel or phonogram in each word. Write the word 'laundry' phonetically.

II. Build words that sound like cozy, maze, plug. Tell the children that the spelling does not need to be the same as long as the sounds are the same.

Assign Workbook exercise on page 105.

ECHNIDA AND HER BISCUIT CRUMBS

Purpose:

Read to find out what queer features and habits the echnida has. Present the name *marsupial* and give its meaning. (An animal having a pouch in which to carry its young.)

Discussion:

Discuss the purpose question, requiring good statement answers. Of what animal does his coat remind you?

Increasing Comprehension Skill:

This short informal selection serves well to provide practice in the organization of material.

I. Make an Outline:

Under the two headings: *Features* and *Habits*, make notes in preparation for an oral report on *The Echnida*.

The Echnida:

Note: Headings and letters only to be placed on the blackboard. Answers are for teacher's use.

I. Features:

- A. an inner coat of soft fur.

- B. an overcoat of prickles.
- C. about one foot long and almost as broad.
- D. a pocket in the soft under surface of her body.

II. Habits:

- A. has no home of any kind.
- B. lives in the forest.
- C. feeds on ants and other insects.
- D. carries the single egg she lays in her pocket.
- E. baby is born naked.
- F. baby grows a coat of soft fur first.
- G. when prickles develop the baby must look after herself

Assign Workbook exercise on page 106.

THE POSSUM'S SICK SPELL

Background:

The opossum is one of the marsupials which does not live in Australia. It is native to the Southern States where it is quite an annoyance to the farmer for it eats corn and will visit the poultry yard when it wishes a good snack.

Its long curved claws and prehensile tail fit it for living in trees. Although the babies are carried in the mother's pouch the little family may often be seen playing or sunning themselves on their mother's back. The Opossum tricks its enemies by playing sick or dead when there is danger about.

In this play Possum plays his usual trick on the would-be friends who have decided to drown their sorrow and make the best of things.

Vocabulary Setting:

Little Dictionary words are: possum, wry, unaware.

Purpose:

The teacher will read the play to bring out the humor of the situation.

Discussion:

Was Possum really sick? If not, why was he trying this trick on his companions? Did it work out as expected? Discuss the story to get the situation clear and build up the action to the climax and sudden collapse with the surprise at the end.

Increasing Comprehension Skills:

Production of the play will require a study of the characters and an understanding of the action in the story.

I. Exercise Judgment (Character Study):

To which characters would you attach each of the following qualities?

sly, crafty, wise, helpful, scheming, clever, stupid, excited, disgruntled, generous.

II. Fact or Opinion:

The statements made below may be facts you have read in the story or they may be opinions arrived at by reading.

Write the numbers 1 - 10. Then print F after the number, if the fact is stated in the story, and O if it is an opinion one might arrive at after reading.

- F 1. Possum had been out after chickens.
- O 2. He was disgruntled because he had arrived home without one.
- O 3. He played sick so that his friends might feed him on delicacies.
- F 4. Coon fished the chicken out of the well.
- F 5. His friend gave him medicine instead of chicken.
- O 6. His friends were thinking more of themselves than of Possum.
- F 7. Rabbit took pity on Possum by fetching the pot of chicken.
- O 8. Coon and Crow thought Possum was as good as dead.
- F 9. Coon was frightened nearly speechless.
- O 10. Possum was more generous than Coon or Crow.

III. Note Detail:

Listing properties will provide a good exercise in reading to note detail.

Interpretation:

The preparation and presentation of the play, or part of it, as decided.

Increasing Technical Skills:

I. To give practice in the use of the encyclopedia. Look in any encyclopedias or other reference books that may be available to find additional information about 'possum and coon'.

II. To find word equivalents:

Using the word list on page 435 write the word that means: 1. finding it difficult to breathe. 2. a spoonful of dough boiled in meat broth. 3. to breathe out in quick painful breaths. 4. changes. 5. a small cake. 6. covered with something like thorns. 7. a smarting feeling.

III. Meaning of prefix *un* and the application of this meaning: In the word 'unaware' the prefix *un* means *not*. The word means 'he did not know' or 'he was not aware'. The pupils will write the meanings for the following words with the prefix *un*.

- | | |
|------------------------|------------------|
| 1. unclean | 2. uncover |
| 3. uncomfortable | 4. uncut |
| 5. uncurl | |

Activities:

The children would enjoy reading other plays from the *New Dramatic Reader, Book IV*, from which this play was adapted.

THE KANGAPHANT

The Kangaphant is the queerest of all queer animals, for no part of him seems to match any other part. He is like those funny pictures in which nearly everything is wrong and the test is to see who can find the most mistakes. Kangaphant is a wonderful clown, too, for funny as his picture is, the solemn, long-gaited, bouncing roll with which the rhythm makes him lumber through the poem is the funniest part of him. In *Funny Stories*, the pupils learned something about different kinds of humor, the clown and his clowning. All through this *Reader* we have been keeping in mind the development of a sense of humor and of the power of mental picturing. This poem may be a kind of test of both.

Reading and Discussion:

Read silently first for the fun and to decide whether or not Kangaphant is a real animal. When this question has been settled, read silently a second time to put him together: general effect, front, back, movement, home, food, habits, opinions. Note that the information is all there, just as if he were one of the animals in our neighborhood. When this

information has been discussed, the teacher should read the poem aloud while the pupils listen with eyes closed, trying to visualize this queer fellow lolloping through the woods to his dinner under the bread-and-strawberry jam tree, and tidying himself up after it. Discuss what is the funniest thing about him and his opinion of himself.

Interpretation:

The poem has been left deliberately without an illustration for, of course, the class should paint Kangaphant. It might add to the fun and indeed to the hilarious effect of the picture if each member chose a different part to paint in a single portrait of the gentleman.

IN THE HIPPI DEN

Background:

There are few of us who have not sat spellbound under the Big Top and marvelled at the grace, the precision and teamwork of the acrobats; at the smoothness of effort with which the trained animals do their stunts and the fearlessness of their trainers. We have cheered wildly when success crowned the efforts of the artists and laughed good-naturedly when the clowns missed their turn. We have gazed wonderingly at the oddities in the menagerie and been entertained by the sights and sounds of the midway.

The glitter and glamor has enthralled us, but it is not often that we stop to think of the other side of the circus; what goes on behind the scenes, how the actors and workers live, and how the animals are cared for. It is this side of the circus which Edwin P. Norwood tells us about in his book *The Other Side of the Circus*. It is not a made up story, but entirely true. All the persons in the Big Show are real persons and the names are their real names. The animal performers and menagerie animals are real, too. John's last name was *Foster* and the book is dedicated to the Ringling Brothers, perhaps the greatest of all showmen, weavers of magic to a million John Fosters the world over.

John had been up bright and early and had gone down to the tracks to watch the circus train roll in. It was exciting to watch the animals unloaded into the cages in which they would be transferred to the circus grounds. There were

many jobs which boys could do and John had been allowed to help water the animals. In making himself generally useful he had made a good friend of Art Rooney, the boss of the animals.

Vocabulary Setting:

Little Dictionary word:

convict.

To look up in other dictionaries or to tell:

tarpaulin (tar po lin): a stout waterproof canvas used as covering.

tether (te ther): to fasten an animal with a rope or chain so that it can graze only a short distance.

Purpose:

Read to find out how John was repaid for his services.

This selection is well suited for testing comprehension and speed. It is not too long and not over difficult. It contains 650 words and, at the end-of-the-year speed of 190 words per minute (see page 10) should take the class about 3½ minutes to read.

I. Comprehension Test (True, False):

- True 1. The animal tent was completely shut in.
- False 2. The boss of the animals would not allow John inside the animal tent.
- True 3. The animal tent was filled with the cages and dens of animals.
- False 4. Fatima was an elephant.
- False 5. The elephants' den had a tank of water in it.
- True 6. The hippopotamus has four tusks as large as those of a small-sized elephant.
- True 7. Animals' teeth should be kept clean just as should those of humans.
- False 8. The hippo closes its nostrils when it breathes.
- False 9. Riders of elephants dismount from the side.
- True 10. The zebras were more graceful in their gait than the other animals.

II. Choose a Title:

Which do you consider the best title for this selection?

The Circus Comes to Town.

How the Animals are Cared For.

Circus Hands.

III. Make Inferences:

In statements tell why you think:

1. Art Rooney passed John into the animal tent.
2. The hippo let Art scrub her teeth.
3. The hippo got bran only once a day.
4. The hippo needs to stay under water a long time.
5. The zebras were called the convicts.
6. The giraffes were called spotted girls.

Assign Workbook exercise on page 108.

Increasing Technical Skills:

I. After reading the story have the children look in any reference book to see if they can find any additional interesting information about a hippopotamus.

II. In the word *emerged* the first vowel has the long sound. Have the children pronounce the following words that have the long vowel sound at the beginning:

emit, evade, embark, endure, enlist, enormous, enough,
entry, equal, eraser, escape, ether, even, except, exit.

Assign Workbook exercise on page 109.

THE HIPPOPOTAMUS

The Hippopotamus poem is just for fun. The fun is not in the animal himself, a ponderous, solemn beast; it is in his name, 'hip-po-pot-a-mus'. The five ponderous, solemn syllables not only exactly describe the great beast, but at the same time make a silly, solemn, elephantine dancing tune, especially if you make your voice jiggle them up and down as you read it. It is fun to introduce the lesson with a serious, but brief, talk about the animal. Good readers might be asked to look him up in the encyclopedia and report briefly upon his appearance, home and habits. Then the teacher should read the verses aloud, making good fun of it by emphasis on the picture words, and by jiggling the tune. By

the time the teacher has read the first two stanzas, the pupils will be ready to join in the jiggling recitation of the 'hip-hip-hippo-pot-a-mus' of the chorus lines which may, if desired, be added to each of the other stanzas. Note that the rhythm of the chorus lines is a rise to climax in 'pot', a slide down the banister in 'a', and a land with a plop in 'mus'. Note also the descriptive words: squidgy, oozly, rank, purple, broad and flat, awful fuss, and discuss how to emphasize them so as to put together the picture. The reporters might comment on the accuracy of the author's description of the hippopotamus, and the lesson end with a gay choral reading of the whole piece by the class. Or several readers might vie with one another to see who could get the best effect in solo readings of it.

ARE GIRAFFES ALL RIGHT?

Wilfrid Bronson is a great naturalist. He has made a study of many forms of plant and animal life. In his examination of the giraffe, he has taken into consideration each of his odd features one by one and decided upon the usefulness of each.

Vocabulary Setting:

Little Dictionary words are:
pose, tripod, mimosa.

Purpose:

Read to find out what decision Wilfrid Bronson came to in his consideration of this queer animal.

Discussion:

Question to get a clear mental picture of the animal. Is the mental picture after reading the same as before? What was the conclusion Bronson came to after consideration of each of the odd features? Why? For every disadvantage there seemed to be an opposing advantage which made things *all right*.

Increasing Comprehension Skills:

I. **Find Proof** to support a conclusion (and choosing relevant material):

Write the names of the animal's features in a column. Opposite each, write the words you find in the selection which prove that each odd feature serves him very well. No. 1 is done for you.

Note to Teacher: Include the first statement only; others are for teacher's use.

- | | |
|---|--|
| 1. his long neck. | He can browse on the topmost leaves of trees. |
| 2. his slender 18-in. tongue. | (He picks their leaves, his favorite kind, with never a prickle.) |
| 3. his long powerful legs and heavy hoofs. | (They are among the world's hardest kickers both before and behind.) |
| 4. his head is so far from the ground (18' is average). | (He gets a bird's eye view of the country and he can see trouble coming from much farther off than the antelope or the zebra.) |
| 5. his thick hide. | (He will dash directly through the thorniest thickets.) |
| 6. his terrible tallness. | (Keeps him out of trouble when asleep.)
(His neck-body appears to be one of the tree trunks.) |
| 7. his spots. | (The light lines between the dark patches look like streaks of sunlight. Lions notice nothing and pass the peaceful sleeper by.) |

II. List Main Points:

List the giraffe's advantages and disadvantages. You should have about four of each.

Increasing Technical Skills:

I. Continue with practice in the use of reference books. Look up the animals mentioned in this story in encyclopedia or other reference book: antelope, leopard, giraffe.

II. Use of the prefix **dis**. The prefix **dis** often means not. Write meanings for the words: disagree, disappear, disapprove, disarm, discontent.

III. Divide these words into syllables: Find the rule for each one: tripod, topmost, fuzzy, bony, bumper, straddle, foreleg.

Assign Workbook exercise on page 112.

THE GIRAFFE

The giraffe is another poem for fun, but this time the fun is not so much in the rhythm, though there is a good-natured jingly run in it, as in the author's ideas about the giraffe, perhaps even more in his amusing way of expressing his ideas. This time the pupils will not need to consult a reference book about the animal for they have just been reading *Are Giraffes All Right?* and discussing the points of this tall gentleman. They will be ready to decide at once how accurate the poet's remarks are. The lesson might, therefore, begin with a comparison of the pictures of the giraffe on pages 396-8 with any available picture of the hippopotamus. The fun will begin with the discovery that the two animals are in sharp contrast in almost every way. Compare their looks and habits.

The pupils should then read the poem silently in preparation for discussing the fun and deciding how to interpret it. In discussion, bring out first the point that the poet is drawing a picture of the giraffe and the poem is neither spoken nor written, but *thought*; it is the undertone of thought running steadily along in his mind as he draws. The rhythm is, therefore, monotonous on purpose; that is part of the fun. The word groups are all about the same length and the emphatic word, in most cases, comes at the end of the line. It makes easy and, with a bit of voice variation, quite funny reading. Bring out the point also that the picture the poet is drawing is not an artist's drawing of a giraffe like the one on page 396, but a boy's unskilled drawing of one, literally with a goat's face, snake's neck, etc. It would be fun to have a pupil follow the poet's directions and draw a giraffe on the blackboard. The third point of fun is the family comment upon the young artist's drawing, a comment with which most boys and girls will be familiar enough. They, too, will be well used to explaining to doubting adults what it was that they drew.

The poem makes excellent audience reading practice for the poorer readers and good ending consonant and voice variation practice for the more skillful members of the class.

SNOWBALL

Background:

Have the class skim page 399 to discover whether this story is fact or fiction.

In pursuit of adventure, Mr. and Mrs. Martin Johnson were able to make their business, pleasure, for photography was their business and it was always the unusual and the unknown they sought for photographic studies. They travelled over 60,000 miles by plane over the Big Game Country of Africa and during this expedition they came to know and understand many wild creatures who lived there. Mrs. Johnson made friends with many of them and had a strange collection of pets. "They are a great deal like people," she says, "responding to love and affection in a charming way." Snowball was one of her strange pets.

Vocabulary Setting:

The Little Dictionary words are:

cycle, ambush, surpassing, astounding, grotesque, emergency, defiance, Smithsonian Institute.

Geographical names to find on a map of Africa:

Belgian Congo, Kabasha, Alumbongo, Nairobi.

Purpose:

Read to find out what endearing ways Snowball had. What the family life was like in his former home?

Increasing Comprehension Skills:

I. Complete the Outline:

Find in the selection further information to write under each heading.

Note: Insert the letters and the information starred. The other items are for the teacher's use.

GORILLAS

I. General appearance:

- *A. huge and grotesque looking.
- B. height, 6' and weight 480 lbs.
- C. built after the pattern of man, only closer to the ground and wider.
- D. strong, sturdy, having real vitality.

II. Their features:

- A. arms longer and stronger than man's.
- *B. eyes wide, heavy brows.
- *C. noses flat.

III. Their habits:

- A. gentle, peaceable and even timid.
- B. live in forests.
- *C. hide away on rough mountain sides to escape trouble.
- D. fight with ferocity when roused.
- E. good parents, have a happy family life.
- *F. leader warns the pack of danger.

IV. Language Appreciation (Make Judgments):

Mrs. Martin Johnson writes in an interesting manner, using interesting words and phrases. Write the words she uses to express the following ideas:

1. Another day had passed.
2. Another day had arrived.
3. The mists were clearing away.
4. She could not help picking up the baby gorilla.

Assign Workbook exercise on pages 113 and 114.

Increasing Technical Skills:

I. To find additional information about the various types of monkeys: chimpanzees, orang-outang, gorilla. Use reference books available for this work.

II. Review of vowel markings, long and short. Put the correct marking on the first vowel in each one of these words:
gorilla, cycle, waif, brutal, ambush, vital, defy,
emerge, poach, mess, chums.

III. Enriching word meanings:

Write sentences using each one of these words in two different ways:

saw, march, nail, shower, bark, cone, file, bay.

IV. Meaning and use of suffix *ous*: the suffix *ous* means full of. Write the meanings for the words:

grievous, perilous, anxious, gracious, odorous,
suspicious.

Activities:

Pupils would enjoy reading and listening to the stories of her other pets about which Mrs. Martin Johnson wrote in *Jungle Pets*.

THE COMMON CORMORANT

The cormorant is a large sea bird, sometimes three feet long. Its chief characteristic is its voracious and insatiable appetite; it eats continually, anything it can catch. So famous is this quality of the cormorant that the name 'cormorant' has come to mean greedy. The stanza is, of course, nonsense verse, with the author clowning by presenting everything upside down and topsy-turvy, everything as far from the possible as possible. The pupils will agree that there is scarcely anything less suitable for laying eggs in, or for keeping lightning out, than a paper bag. They will know that bears never go in herds, and that there are few things less likely for a bear to have than a bun. Following the reading of the stanza and the discussion of these points, pupils might enjoy writing a class nonsense verse in imitation of this one; or each pupil might write one of his own.

THE YAK

This poem is for fun, too, but the poet makes his fun in exactly the opposite way from that used in *The Cormorant*. In *The Cormorant* the author made fun by exaggerating everything as much as possible; in *The Yak* the author makes it by understating. He pretends to be perfectly serious and everything that he says is true, but he puts it together in such a way that it really is as impossible and ridiculous as the cormorant laying eggs in a paper bag. Understatement is a much more subtle kind of humor than exaggeration and it may be that the pupils will not see the joke at once. Perhaps the best way to prepare them is to begin by having them examine the picture of the Yak at the bottom of the page. Then tell them a few facts about it: the yak is a kind of ox, but with very long silky hair. When wild it lives high up near the snow-line of the mountains in Thibet, but it is easily tamed and the Thibetans use it as we use the cow, making butter and cheese of its milk, clothing of its long hair, and

blankets and coats of its skin. It is used also to ride upon and the children of Thibet do indeed regard it as a pet.

With these facts and the picture in mind, have the pupils read the poem silently, or read it aloud to them. The last two lines, especially the last line, are the key to the joke; repeat them. Then in discussion question to discover whether or not the pupils have caught the point, grasped the humor of the understatement. If not, try to help them to see it by comparing The Yak with The Common Cormorant. If they cannot see it, there is nothing one can do about it. A joke cannot be explained.

OSCAR'S ESCAPE

Background:

Although the Seven Seals were good and held records for under-water swimming and diving, they were greatly impressed with their new visitor who could do such wonderful acrobatic feats. With the thought of some day becoming members of a circus and taking their places on the stage decked in gay costumes, they were quite ready to accept Oscar as their ringleader, and to practise diligently, the stunt he proposed. This was an act that he had planned to get himself out of the pool since there was no ladder thereabouts. Two seals were to swim shoulder to shoulder in close formation to form a raft. Their flippers would serve as outboard motors. Three of the taller seals would then stand upright on the raft, heads together in tepee fashion and, on their noses, balance Oscar, thus lifting him high enough in the air to flop over the railing. But things did not turn out as expected. They were soon doing the act so well that bigger and bigger crowds were drawn to the pool, preventing Oscar's escape. He was becoming more and more discontented with his life there and began to despair of ever getting away, when Mr. Zabriski arrived. His quick imagination created a situation which brought about a rescue.

Vocabulary Setting:

There are no Little Dictionary words in this story. There are a few 'current' words that the children should be sure of before they begin to read. They may take turns looking them up in any dictionary available, or the teacher may give them the meaning.

<i>blitz:</i>	something that happens quickly and violently.
<i>rubber-neck:</i>	a person who stretches his neck to look or stare at something as if his neck were made of rubber.
<i>rumpus:</i>	a disturbance.
<i>smear:</i>	stained, greasy, or dirty.
<i>chunk:</i>	a small, thick piece of anything.
<i>bull's eye:</i>	the center of a target or the shot that hit the center.
<i>post-script:</i>	a sentence or a paragraph added to a letter, story, or book.

Purpose:

Read to find out why Oscar became so discontented and how Mr. Zabriski rescued him.

Discussion:

Review the main point of the story and build up the contrast between the beautiful *Laughing Water Pool* and the appearance of the pool with the disgusting litter about. Pupils should be led to state ways of preserving the beauty of our parks and public places and their attention should be directed to the ways in which disease may be spread by the carelessness of people who should know better. Discuss also whether this is a serious or a humorous story. If humorous, decide whether it is made funny by exaggeration or by understatement, and who is the clown in it.

Increasing Comprehension Skills:

I. Make Inferences:

Which of the following do you think best states the main thought in this story?

1. Seals are not inventive by nature.
2. Seals are often seen at circuses.
3. Seals can teach us lessons in good citizenship.
4. Seals are good Show animals.
5. Seals are fond of their trainers.
6. Seals are sleek looking animals.

II. Exercise to develop sentence sequence in story telling. On the right the sentences state the main facts of the story. Write the numbers under the headings on the left to show the order in which the events happened.

- | | |
|------------------|--|
| A. How it Began | 1. Oscar was placed in Seven Seals Pool. |
| | 2. He was captured by a park-keeper. |
| | 3. Oscar and his partner were on their way to Niagara Falls. |
| | 4. He flipped himself right off the truck. |
| | 5. His clean-up campaign was written up in the paper. |
| B. What Happened | 6. He invented an Act which he thought would set him free. |
| | 7. It only attracted more visitors. |
| | 8. They littered the pool with rubbish. |
| | 9. Oscar paid them back. |
| | 10. The seals did their act and boosted Oscar over the wall. |
| | 11. Mr. Zabriski was soon at the wheel and Oscar under a rug—saved at last. |
| | 12. The sight-seers fled after him yelling Fire! |
| C. Saved at Last | 13. Mr. Zabriski suddenly thought of a plan. |
| | 14. One day a note in a bottle announced the arrival of Mr. Zabriski. |
| | 15. Mr. Zabriski and Oscar had an interview. |
| | 16. In an hour's time a truck was parked beside the pool and a red-helmeted fireman was tearing down the driveway. |

The completion of this exercise may be followed by Relay Story Telling.

Activity:

A good opportunity is provided here for the development of creative ability in picturing the seven seals doing one of their acts.

Increasing Technical Skills:

- I. Review the rule for double vowels. Put the correct long or short mark over the double vowels in these words:

greasy, poach, beak, beaver, squeeze, breed, stream, wearily, Seaforth, foaled, keel, squeal, streak, cruise.

- II. Divide these words into syllables:

patter, billow, mummer, ripped, ruffle, trolley, whipper, snapper, fodder, huddle, hurrah, haddock, poppies, simmered.

- III. Mark the long and short vowels:

pekoe, anna, apt, jute, breaches, sandals, jail, flute, bang, dazed, lash, thong, poplar, spruce, spine, glisten, turnip, crisis, jet, yule, donors, flume, snipe, stock, cozy.

- IV. Review of prefixes:

Draw a line under the prefixes in these words:

unobserved, instructor, impressive, interfere, enmity, entreaty, nonchalance, discarded, explode, infest, relax.

- V. Review of suffixes:

Draw a line under the suffixes in these words:

quotation, migration, courageous, tremendous, suspicion, confusion, murderous, countless.

- VI. Write the two words which made each one of these compound words:

crestfallen, streamlined, onlooker, waterfalls, sea-dog, typewriter, lumberjack, courtyard, heedless, blindfold, beforehand, peerless.

Assign Workbook exercise on page 115.

CHAPTER NINE REVIEW: ORAL

I. Which animal has these queer features and habits?

<i>Features</i>	<i>Habits</i>	<i>Name</i>
1. a pouch	lays soft-shelled eggs.	(platypus)
2. a pouch and prickly outer coat.	plugs herself in her nest.	(echinida)
3. a pouch	pretends sickness.	(opossum)
4. a huge mouth full of teeth and tusks.	closes her nostrils to stay under water.	(hippopotamus)
5. Eighteen feet of height.	stands like a tripod to drink.	(giraffe)
6. like a man in appearance but thicker and more squatty.	is gentle and timid but fights ferociously.	(gorilla)
7. has a sleek smooth coat.	is a good acrobat.	(seal)

II. Who were the following?

Oscar, Fatima, Mr. Zabriski, Snowball, Old John, Baby Dolly.

Conclude with Test No. 3 on Workbook pages 117-118.

GAY ADVENTURERS

APPENDIX A

BOOK LIST

*Selections are most suitable for the pupils in the Junior Class.

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bonner, Mary Graham.....	* <i>Something Always Happens</i>	Knopf
Bunce, William H.....	<i>Treasure was Their Quest</i>	Harcourt Brace
Burbank, A.....	* <i>Cedar Deer</i>	Coward, McCann
Cannon, M.....	* <i>Children of the Fiery Mountain</i>	Dutton
Coatsworth, Elizabeth.....	* <i>Boy with a Parrot</i>	Macmillan
Coatsworth, Elizabeth.....	* <i>Plum Daffy Adventure</i>	Macmillan
Edwards, Dorothy Lee.....	<i>All About Elephants</i>	Dutton
Enright, Elizabeth.....	* <i>Thimble Summer</i>	Farrar & Rinehart
Ets, Marie Hall.....	* <i>Oley, the Sea Monster</i>	Viking
Finger, Charles.....	<i>Tales from Silver Lands</i>	Doubleday
Flaherty, Frances.....	<i>Sabu the Elephant Boy</i>	Dent
Friedman, Frieda.....	* <i>Dot for Short</i>	William Morrow
Gall, A. C. & F. H. Crew.....	<i>Each in His Own Way</i>	Oxford
Gatti, Attilio.....	<i>Adventure in Black and White</i>	Scribners
Gates, Doris.....	<i>Sarah's Idea</i>	Viking
Goetz, D.....	* <i>Panchita, a Little Girl of Guatemala</i>	Harcourt
Hader, Berta and Elmer.....	<i>The Skyrocket</i>	Macmillan
Holling, Clancy H.....	<i>Paddle to the Sea</i>	Houghton
Ish-Kishor, Judith.....	<i>Adventures in Palestine</i>	Messner
James, Will.....	<i>Smoky, the Cowhorse</i>	Scribners
Kipling, Rudyard.....	<i>Jungle Books</i>	Macmillan
Lewis, Elizabeth.....	<i>Young-Fu of the Upper Yangtze</i>	Winston
Lewis, Hilda.....	<i>The Ship that Flew</i>	Oxford
Morris, Dudley.....	<i>The Truck that Flew</i>	Putnam
Mukerji, D. P.....	<i>Kari, the Elephant</i>	Dutton
O'Faolain, Eileen.....	<i>Miss Pennyfeather and the Pooka</i>	Random House
Pollock, Katharine.....	<i>Sly Mongoose</i>	Scribners
Ransome, Arthur.....	<i>Peter Duck</i>	Cape
Robinson, Gertrude.....	<i>Sachim Bird</i>	
Seth-Smith, E. K.....	<i>Vagabonds All</i>	Houghton
Stevenson, R. L.....	<i>Kidnapped</i>	World
Svend, Fleuron.....	<i>Wild Horses of Iceland</i>	Eyre
Villiers, Alan.....	<i>Stormalong</i>	Scribners
Weston, E. G.....	* <i>Bhimsa, the Dancing Bear</i>	Scribners
Wood, Esther.....	<i>Silk and Satin Lane</i>	Longmans

WOODS AND FIELDS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bianchi, Vitaly.....	<i>Tales of an Old Siberian</i>	
	<i>Trapper</i>	Colonial House
Bronson, Wilfrid.....	<i>*Grasshopper Book</i>	Harcourt
Brooks, Amelia.....	<i>Through the Ant Hill</i>	
Buff, Mary and Conrad.....	<i>Big Tree</i>	Viking
Coatsworth, Elizabeth.....	<i>Five Bushel Farm</i>	Macmillan
Devoe, Ralph.....	<i>*Adventures of Midgie</i>	Crowell
Ditmars, Raymond.....	<i>The Book of Zoography</i>	Lippincott
Evans, Eva Knox.....	<i>*Skookum</i>	Putnam
Evatt, Harriet.....	<i>*The Snow Owl's Secret</i>	Bobbs Merrill
Hinkle, Thos. C.....	<i>Blackjack</i>	William Morrow
Hogeboom, Amy.....	<i>Birds and How to Draw</i>	
	<i>Them</i>	Vanguard
Hastings, George T.....	<i>Out of Doors (A Guide)</i>	Holt
Hylander, Clarence.....	<i>The Year Round</i>	Putnam
Johnson, Edith F.....	<i>Strange Visitor</i>	Macmillan
Kissin, Rita.....	<i>Desert Animals</i>	David MacKay
Malcolmson, Anna.....	<i>The Songs of Robin Hood</i>	Houghton Mifflin
Mann, Paul B.....	<i>Out of Doors (A Guide)</i>	Holt
Marshall, Dean.....	<i>The Silver Robin</i>	Dutton
Mason, George F.....	<i>Animal Homes</i>	William Morrow
Mason, George F.....	<i>Animal Tracks</i>	William Morrow
Moe, Virginia.....	<i>Trailside Museum of</i>	
	<i>Natural History</i>	Houghton
Montgomery, E. R.....	<i>Key to Nature's Secrets</i>	McBride
Morgan, Ann.....	<i>Field Book of Ponds and</i>	
	<i>Streams</i>	Putnam
Patch, Edith M.....	<i>*Holiday Pond</i>	Macmillan
Patch, Edith M.....	<i>*Holiday Shore</i>	Macmillan
Ransom, E. I.....	<i>Woodland Book</i>	Howell Soskin
Seredy, Kate.....	<i>Listening</i>	Viking

LONG AGO AND NOW

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Akers, Dwight.....	<i>Young Turkey</i>	Putnam
Bailey, Carolyn S.....	<i>Miss Hickory</i>	Viking
Carleton, Phillips.....	<i>Hawk, the White Indian</i>	Bobbs Merrill
Carlisle, Norman.....	<i>Modern Wonder Book</i>	
	<i>of Trains</i>	Winston
d'Aulaire, Ingri & Edgar.....	<i>*Pocahontas</i>	Doubleday
Dane, Dorothea.....	<i>Sugar Bush</i>	Nelson
Darton, Harvey F.....	<i>The Seven Champions</i>	
	<i>of Christendom</i>	Stokes
Elting, Mary.....	<i>*Trucks at Work</i>	Garden City
Estes, Eleanor.....	<i>*The Moffats</i>	Harcourt
Estes, Eleanor.....	<i>*The Middle Moffat</i>	Harcourt
Estes, Eleanor.....	<i>*Rufus M.</i>	Harcourt
Frost, Frances.....	<i>Windy Foot at the</i>	
	<i>Country Fair</i>	Whittlesey
Gibson, Katharine.....	<i>Bow Bells</i>	Longmans
Hader, Berta and Elmer.....	<i>Big City</i>	Macmillan
Holberg, Ruth.....	<i>Marching to Jerusalem</i>	Crowell

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Holberg, Ruth.....	<i>Not So Long Ago</i>	Crowell
Holberg, Ruth.....	<i>Michael, the Captain</i>	Crowell
Holberg, Ruth.....	<i>Tibby's Adventure</i>	Doubleday
Holberg, Ruth.....	<i>*Wonderful Voyage</i>	Doubleday
Holberg, Ruth.....	<i>Oh, Susannah</i>	Doubleday
Jordan, —.....	<i>Shoo-fly Pie</i>	Knopf
Marais, Josef.....	<i>Koos, the Little Hottentot</i>	Knopf
Malory and Dalglish.....	<i>Wooden Shoes in America</i>	Scribners
Marriott, Alice.....	<i>Winter Telling Stories</i>	William Sloan
McNeer, May.....	<i>The Golden Flash</i>	Viking
Meadowcroft, Enid.....	<i>By Wagon and Flatboat</i>	Crowell
Meadowcroft, Enid.....	<i>Ship Boy with Columbus</i>	Crowell
Sawyer, Ruth.....	<i>*Roller Skates</i>	Viking
Washburn, Stanley.....	<i>Bamboo to Bombers</i>	Whitman
Weaver, Emily P.....	<i>The Only Girl</i>	Macmillan
Weekes, Mary.....	<i>The Last Buffalo Hunter</i>	Nelson

THEY BROUGHT THEIR GIFTS TO CANADA

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Andersen, Hans Christian.....	<i>Fairy Tales</i>	Grosset
Arason, Steingrímur.....	<i>*Golden Hair</i>	Macmillan
	<i>Arabian Nights</i>	Duell
Ascough, Florence.....	<i>Firecracker Land</i>	Houghton
Bishop, Claire.....	<i>*Pancakes-Paris</i>	Viking
Bazin, R.....	<i>Juniper Farm (tr.)</i>	Oxford
Blanton, Catherine.....	<i>The Three Miracles</i>	Doubleday
Boswell, Helen.....	<i>*French Canada</i>	Viking
Bothwell, Jean.....	<i>*River Boy of Kashmir</i>	Morrow
Bragdon, L. J.....	<i>Land of Joan of Arc</i>	Doubleday
Brink, C. R.....	<i>Anything Can Happen</i> <i>On the River</i>	Macmillan
Britannica Encyclopedia.....	<i>World Children's Series</i>	B.E.C.
	(12 titles)	
Burglon, Nora.....	<i>*Children of the Soil</i>	Doubleday
Burglon, Nora.....	<i>*Sticks Across the Chimney</i>	Holiday
Courlander and Herzog.....	<i>Cow-Tail Switch</i>	Henry Holt
Duvoisin, Roger.....	<i>Three Sneezes and</i> <i>Other Tales</i>	Knopf
Gatti, Attilio.....	<i>Saranga, the Pygmy</i>	Scribners
Flack, Marjorie.....	<i>*Pedro</i>	Macmillan
Graham, Lorenz.....	<i>Tales of Momolu</i>	Reynal Hitchcock
Lattimore, Eleanor.....	<i>Bayou Boy</i>	Morrow
Lorentowicz, Irene.....	<i>What's in the Trunk</i>	Roy Publishers
Lounsbury, Eloise.....	<i>*Marta, the Doll</i>	Longmans
Rothery, Agnes.....	<i>Scandinavian Roundabout</i>	Dodd Mead
Seredy, Kate.....	<i>Good Master</i>	Viking
Seredy, Kate.....	<i>The Open Gate</i>	Viking
Sperry, Armstrong.....	<i>*One Day with Jambi</i> <i>in Sumatra</i>	Macmillan
Sperry, Armstrong.....	<i>*One Day with Manu</i> <i>in Bora Bora</i>	Macmillan
Sperry, Armstrong.....	<i>*One Day with Tuk-tuk,</i> <i>An Eskimo Boy</i>	Macmillan

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Stevenson, O. J.....	<i>The Talking Wire</i>	Messner
Thomas, Margaret.....	* <i>The Burro's Money Bag</i>	Abingdon
Van Loon, Hendrik.....	<i>Around the World with the Alphabet</i>	Garden City

COURAGE

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Blyton, Enid.....	* <i>The Child's Life of Christ</i>	Book Soc. of Can.
Bothwell, Jean.....	* <i>Story of India</i>	Morrow
Daringer, Helen F.....	<i>Adopted Jane</i>	Harcourt Brace
Farjeon, Eleanor.....	<i>Mighty Men</i>	Appleton
Finger, C. J.....	* <i>Courageous Companions</i>	Longmans
French, Allen.....	<i>Heroes of Iceland</i>	Little, Brown
Gleitsmann, H.....	<i>Pierre Keeps Watch</i>	Scribners
Jones, Elizabeth O.....	* <i>David</i>	Oxford
Johnson, Margaret and Helen.....	<i>Vicki a Guide Dog</i>	Harcourt Brace
Kummer, F. A.....	<i>Courage Over the Andes</i>	Winston
d'Aulaire, Ingrid & Edgar.....	* <i>Leif, the Lucky</i>	Doubleday
MacLean, J. K. & Fraser.....	<i>Heroes of the Farthest North and Farthest South</i>	Crowell
MacLeod, Mary.....	<i>Honor and Arms</i>	Wells Gardner
Crane, Louise.....	<i>Magic Spear and other stories of China's Famous Heroes</i>	Random
Meek, Col. F. C.....	<i>Pat: The Story of a Seeing Eye Dog</i>	Knopf
Knight, R. A. Y.....	<i>Brave Companions</i>	Doubleday
Pease, Howard.....	<i>Heart of Danger</i>	Doubleday
Sperry, Armstrong.....	<i>Call It Courage</i>	Macmillan
Sperry, Armstrong.....	* <i>The Rain Forest</i>	Macmillan
Whelan, Russell.....	<i>The Flying Tigers</i>	Viking

FUNNY STORIES

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Baker, Charlotte.....	<i>Nellie and the Mayor's Hat</i>	Coward, McCann
Bontemps and Conroy.....	* <i>Slappy Hopper, the Wonderful Sign Painter</i>	Houghton
Bontemps and Conroy.....	* <i>The Sooner Hound</i>	Houghton
Blough, Glen O.....	* <i>The Monkey with a Notion</i>	Henry Holt
Dickens, Charles.....	* <i>The Magic Fishbone</i>	Warne
Dobbs, Rose.....	<i>The Discontented Village</i>	Coward, McCann
Dyer, Caroline.....	<i>The Three Famous Ugly Sisters</i>	Whittlesey House
Eichenberg, Fritz.....	<i>Magic Shop</i>	Random House
Fenner, Phyllis.....	<i>Time to Laugh</i>	Knopf
Hale, Lucretia.....	<i>Peterkin Papers</i>	Houghton
Hoffman, Eleanor.....	<i>The Four Friends</i>	Macmillan
Horne, R. H.....	<i>The Good Natured Bear</i>	Macmillan
James, Will.....	<i>Pecos Bill</i>	Dutton
Kelsey, Alice Greer.....	<i>Once the Hodja</i>	Longmans, Green
Lathrop, Dorothy P.....	<i>The Skittle Skattle Monkey</i>	Macmillan

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Lofting, Hugh.....	* <i>The Tale of Mrs. Tubbs</i>	F. A. Stokes
McCloskey, Robert.....	<i>Homer Price</i>	Viking
McKinley, Charles.....	<i>Harriet</i>	Viking
Norton, M.....	* <i>The Magic Bed-Knob</i>	Putnam
Richardson, M. R.....	<i>Muleskinners</i>	Viking
	<i>Riddles Around the World</i>	Pantheon
Sandburg, Carl.....	<i>The Huckabacks</i>	Harcourt
	<i>Rootabaga Stories</i>	Harcourt
Seuss, Dr.....	* <i>The Five Hundred Hats of</i> <i>Bartholomew Cubbins</i>	Random
Seuss, Dr.....	* <i>The King's Stilts</i>	Random
Self, Margaret.....	<i>Chitter Chatter Stories</i>	E. P. Dutton
Smith, Glanville.....	<i>The Adventures of Sir</i> <i>Ignatius Tippetio</i>	Harpers
Tozer, Catherine.....	* <i>Here Comes Mumfie</i>	John Murray
Tozer, Catherine.....	<i>Wanderings of Mumfie</i>	John Murray
Tozer, Catherine.....	<i>Mumfie, the Admiral</i>	John Murray
Travers, P. L.....	* <i>Mary Poppins</i>	Reynal
	<i>Mary Poppins Comes Back</i>	Reynal
	<i>Mary Poppins Opens</i> <i>the Door</i>	Reynal
Wheaton, P. Webb.....	<i>Uncle Swithin's Adventures</i>	Holiday House
Wiggins, Kate Douglas.....	<i>Tales of Laughter</i>	Houghton

RIDING YOUR HOBBY

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Berry, Erick.....	* <i>The Little Farm in the</i> <i>Big City</i>	Viking
Bufano, Remo.....	<i>Be a Puppet Showman</i>	Appleton Century
Bufano, Remo.....	<i>Magic Strings</i>	Macmillan
Collodi, C.....	<i>Pinocchio</i>	Grosset
Curle, R.....	<i>Stamp Collecting</i>	Knopf
Doorly, Eleanor.....	<i>The Insect Man</i>	Appleton Century
DuBois, William P.....	* <i>The Twenty-one Balloons</i>	Viking
Feuillet, O.....	<i>Punch</i>	Didier
Garst, Doris.....	* <i>Cowboy Boots</i>	Abingdon- Cokesbury
Haskell, Helen.....	<i>Katrinka</i>	Dutton
Hayes, Florence.....	* <i>Burro Tamer</i>	Random
Hening, Viola.....	<i>Fun With Scraps</i>	Bruce
Hinkle, Thomas.....	* <i>Blaze Face</i>	Morrow
Hollos, Clara.....	<i>Story of Your Coat</i>	International Pub.
Jaeger, E.....	<i>Easy Crafts</i>	Macmillan
Jagendorf, M. A.....	<i>Penny Puppets, Penny</i> <i>Theatres and Penny Plays</i>	Bobbs Merrill
Lee, Tina.....	<i>What To Do Now</i>	Doubleday
Leeming, Joseph.....	<i>Toy Boats to Make at Home</i>	Appleton Century
Molloy, Anne S.....	* <i>Shooting Star Farm</i>	Houghton
Morgan, Alfred P.....	<i>First Radio Book for Boys</i>	Appleton Century
Morgan, Alfred P.....	<i>Aquarium Book for Boys</i> <i>and Girls</i>	Appleton Century
Le Seur, Meridel.....	<i>Little Brothers of the</i> <i>Wilderness</i>	Knopf
Petersham, M. and M.....	<i>America's Stamps</i>	Macmillan

	<i>Title</i>	<i>Publisher</i>
Taylor, Margaret.....	<i>Jasper, the Drummin' Boy</i>	Viking
Teale, Edwin W.....	<i>Boy's First Book of Gliders</i>	
Rifkin, Lillian.....	<i>When I Grow Up I'll</i> <i>Be a Flyer</i>	Lothrop
Warren, W. S.....	<i>*Ride, Cowboy, Ride</i>	Reynal
Wilson, Katherine.....	<i>Radio Plays for Children</i>	H. H. Wilson
Wright, Harry B.....	<i>Toys Every Child Can Make</i>	Bruce
Young, Barbara.....	<i>The Puppet Man and</i> <i>Other Stories</i>	Reynal Hitchcock

PLAYING THE GAME

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Allen.....	<i>New Broome Experiment</i>	Lippincott
Angeli, Marguerite de.....	<i>Bright April</i>	Doubleday
Angelo, Valenti.....	<i>Hill of Little Miracles</i>	Viking
Benjamin, Nora.....	<i>Make Way for a Sailor</i>	Reynal
Campbell, Reginald.....	<i>Poo Lorn of the Elephants</i>	Univ. of London
Dalgleish, Alice.....	<i>*Wings for the Smiths</i>	Book Soc. of Can.
Dankovsky, Dorothea.....	<i>Sugar Bush</i>	Nelson
Doone, Radko.....	<i>Nuvat the Brave</i>	Macrae
Doone, Radko.....	<i>Red Beards of the Yellow</i> <i>River</i>	Macrae
Edmonds, Walter.....	<i>Two Logs Crossing</i>	Dodd
Gates, Doris.....	<i>*Blue Willow</i>	Viking
Green, Fitzhugh.....	<i>Martin Johnson, Lion Hunter</i>	Putnam
Harkins, Phillip.....	<i>Lighting on Ice</i>	Morrow
Kelsey, Alice Greer.....	<i>Racing the Red Sail</i>	Longmans
McSpadden, J. W.....	<i>How They Followed</i> <i>the Golden Trail</i>	Dodd
Meigs, Cornelia.....	<i>The Wind in the Chimney</i>	Macmillan
Mukerji, D. K.....	<i>Gayneck</i>	Dutton
Neilson, Frances.....	<i>Mocha, the Djuka</i>	Book Soc. of Can.
Seymour, A. H.....	<i>*Grandma for Christmas</i>	Westminster Press
Sawyer, Ruth.....	<i>Old Con and Patrick</i>	Viking
Steffanson, Evelyn.....	<i>Here is Alaska</i>	Book Soc. of Can.
Stevenson, Augusta.....	<i>Ben Franklin, Printer's Boy</i>	Bobbs
Tousey, Sanford.....	<i>*Lumberjack Bill</i>	Houghton
Wise, W. E.....	<i>Thomas A. Edison, the</i> <i>Youth and his Times</i>	Rand
Wood, Esther.....	<i>*Pedro's Coconut Skates</i>	Longmans

QUEER ANIMALS

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Bronson, Wilfrid.....	<i>Coyotes</i>	Harcourt Brace
Bannon, Laura.....	<i>Gregorio, the White Llama</i>	Whitman
Aspinwall, Marguerite.....	<i>Jataka Tales Out of Old India</i>	Putnam
De La Mare, Walter.....	<i>Animal Stories</i>	J. C. Winston
De La Mare, Walter.....	<i>*Mr. Bumps and His Monkey</i>	J. C. Winston
Desmond, Alice C.....	<i>Feathers, the Story of a Rhea</i>	Macmillan
Desmond, Alice C.....	<i>Sea Cats</i>	Macmillan
Ditmars, Raymond L.....	<i>*Strange Animals I Have</i> <i>Known</i>	MacLane

<i>Author</i>	<i>Title</i>	<i>Publisher</i>
Ditmars, Raymond L.....	* <i>Twenty Little Pets from Everywhere</i>	Messner
Dodds, Myrta.....	<i>White Camel of the Singing Sands</i>	Crowell
Du Chaillu, Paul.....	<i>Wild Life Under the Equator</i>	Harpers
Fenner, Phyllis.....	<i>Giants, Witches, and a Dragon or Two</i>	
Gall, A. C. & Crew, F. C.....	<i>Wagtail</i>	Oxford
Gall, A. C. & Crew, F. C.....	* <i>Flat Tail</i>	Oxford
Gall, A. C. & Crew, F. C.....	* <i>Each in His Own Way</i>	Oxford
Hatch, R. W.....	<i>Curious Lobster</i>	Johnathan Cape
	<i>Curious Lobster Island</i>	
Inchfawn, Fay.....	<i>Who Goes to the Wood</i>	Winston
Johnson, Mrs. Martin.....	<i>Jungle Pets</i>	Putnams
Kipling, Rudyard.....	<i>Just So Stories</i>	Macmillan
	<i>Jungle Books</i>	Macmillan
Lippincott, Joseph.....	<i>Persimmon Jim, the Possum</i>	Musson
Lofting, Hugh.....	<i>Dr. Dolittle's Circus</i>	Stokes
Malkus, Alida.....	* <i>The Silver Llama</i>	Winston
McCracken, Harold.....	<i>The Last of the Sea Otters</i>	Stokes
Nesbit, N.....	<i>Gobi Camel</i>	Caxton Press
Norwood, Edwin P.....	<i>The Other Side of the Circus</i>	Doubleday
Shapiro, Irwin.....	<i>How Old Stormalong Captured Mocha Dick</i>	Messner
Storm, D. A.....	<i>Picture Tales from Mexico</i>	Stokes
Tolkien, J. R. R.....	<i>The Hobbit</i>	Oxford
Van Hagen & Hawkins.....	<i>Treasure of the Tortoise Islands</i>	Harcourt
Parker, Bertha M.....	<i>Animals of Yesterday</i>	Row Peterson
Robinson, W. W.....	<i>Ancient Animals</i>	Macmillans
Robinson, W. W.....	<i>Beasts of the Tar Pits</i>	Macmillans

APPENDIX B

AUDIO-VISUAL AIDS

GAY ADVENTURERS

<i>Title</i>	<i>Producer</i>
<i>Wild Animals Near Home (Snowshoe Rabbit)</i>	American Museum of Nat. Hist.
<i>Tea, Rice and Coconuts</i>	Filmsets
<i>Animals of the Cat Tribe</i>	Encyclopedia Britannica Films
<i>Jungle Cavalcade</i>	Film Center Incorporated
<i>Coconut Tree</i>	National Film Board
<i>Panchita</i>	Presbyterian Board of Foreign Missions.
<i>Central America</i>	National Film Board
<i>The Fur Trade</i>	National Film Board
<i>Portage</i>	National Film Board
<i>Swiss Family Robinson</i>	Films Incorporated

WOODS AND FIELDS

<i>Title</i>	<i>Producer</i>
<i>Friends of the Air</i>	Encyclopedia Britannica Films
<i>Tomorrow's Timber</i>	National Film Board
<i>Tree of Life</i>	Castle
<i>Animal Cunning</i>	Skibo
<i>Rocky Mountain Mammals</i>	Encyclopedia Britannica Films
<i>Grey Owl Pictures</i>	National Film Board
<i>Making Friends with Life</i>	National Film Board
<i>Trees that Reach the Sky</i>	National Film Board
<i>Ants, Nature's Craftsmen</i>	De Vry
<i>Spring</i>	Bray
<i>Birds of Canada</i>	National Film Board
<i>The Robin</i>	Heidenkamp
<i>Reforestation</i>	Encyclopedia Britannica Films

LONG AGO AND NOW

<i>Title</i>	<i>Producer</i>
<i>Servant of Mankind</i>	Teaching Films Custodians
<i>Perfect Tribute (Abraham Lincoln)</i>	Teaching Films Custodians
<i>Railroadin' (History of Development)</i>	General Electric
<i>Canals of England</i>	Encyclopedia Britannica Films
<i>Flatboatmen of the Frontier</i>	Encyclopedia Britannica Films
<i>Pioneers of the Plains</i>	Encyclopedia Britannica Films
<i>Overland to California</i>	Encyclopedia Britannica Films
<i>Building a Home</i>	National Film Board

<i>Title</i>	<i>Producer</i>
<i>Home Builders at Work</i>	Purinton
<i>Arteries of the City</i>	Encyclopedia Britannica Films
<i>Development of Transportation</i>	Encyclopedia Britannica Films
<i>Kidnapped (R. L. S.)</i>	Films Incorporated
<i>Covered Wagon</i>	Eastman Kodak
<i>Flight Six</i>	National Film Board
<i>Habitat Arts and Crafts</i>	National Film Board

THEY BROUGHT THEIR GIFTS TO CANADA

<i>Title</i>	<i>Producer</i>
<i>Peoples of Canada</i>	National Film Board
<i>French Canadian Children</i>	Encyclopedia Britannica Films
<i>New Scotland</i>	National Film Board
<i>Czecho-Slovakia</i>	Brandon Films Incorporated
<i>Mary Visits Poland</i>	International Film Foundation
<i>Byways of France</i>	Teaching Films Custodians
<i>Children of Russia</i>	International Film Foundation
<i>Life in Lapland</i>	Nu Art
<i>The Wind from the West</i>	Films of the Nations Inc.
<i>Cheeka</i>	United World Films
<i>Silent Enemy</i>	Nu Art
<i>Viking Trail</i>	Teaching Films Custodians
<i>Roaming the Netherlands</i>	Teaching Films Custodians
<i>Children of Switzerland</i>	Encyclopedia Britannica Films
<i>Sampons and Shadows</i>	Teaching Films Custodians
<i>Children of China</i>	Encyclopedia Britannica Films
<i>Sugar Wind</i>	Teaching Films Custodians
<i>Gem of the Sea</i>	Teaching Films Custodians
<i>Wings Over Ireland</i>	Teaching Films Custodians
<i>Pattern of Britain</i>	British Information Service
<i>Heidi</i>	Teaching Films Custodians

COURAGE

<i>Title</i>	<i>Producer</i>
<i>My Beloved Son</i>	Foundation Films Incorporated
<i>Spirit of the Plains</i>	United World Films
<i>Orphans of the Storm</i>	United World Films
<i>Young Eagles</i>	Eastin
<i>Adventures of Chico</i>	Pictorial
<i>Burma Convoy</i>	United World Films
<i>Fighting to Live</i>	United World Films
<i>Elephants of Siam</i>	
<i>Belles of the South Seas</i>	Castle
<i>Life in the South Sea</i>	United World Films

FUNNY STORIES

<i>Title</i>	<i>Producer</i>
<i>Streamline Doughnut</i>	American Association of Baking
<i>Australia, Wild and Strange</i>	United World Films
<i>Nanook, the Eskimo</i>	United World Films
<i>Tundra</i>	Commonwealth

<i>Title</i>	<i>Producer</i>
<i>Sealing in the Arctic</i>	United World Films
<i>Cattlemen</i>	Encyclopedia Britannica Films
<i>The Lumberman</i>	Frith
<i>Sleeping Beauty</i>	Pictorial
<i>Sinbad the Sailor</i>	Pictorial
<i>Springtime Serenade</i>	United World Films
<i>Chimp's Jamboree</i>	Castle
<i>Candytown</i>	Official
<i>Candyland</i>	United World Films

RIDING YOUR HOBBY

<i>Title</i>	<i>Producer</i>
<i>Creative Hands</i>	Harmon
<i>Make a Mask</i>	Film Center Inc.
<i>Make a Puppet</i>	Film Center Inc.
<i>A.B.C. of Puppets</i>	Bailey Film Service
<i>By Broadcast</i>	Pictorial
<i>Last Dogie</i>	Teaching Films Custodians
<i>Let's All Sing Together</i>	Teaching Films Custodians
<i>Airplane Trip</i>	Encyclopedia Britannica
<i>What Bird is That?</i>	Capital
<i>Hands are Sure</i>	National Film Board
<i>Hobby Time 1-3</i>	Baptista
<i>Hobbies Across the Sea</i>	Museum of Modern Art Films
<i>King and the Scullery Maid (puppet play)</i>	United World Films

PLAYING THE GAME

<i>Title</i>	<i>Producer</i>
<i>Daredevils on Ice</i>	Castle
<i>Ice Carnival</i>	Castle
<i>Play in the Snow</i>	Encyclopedia Britannica Films
<i>Ski-Esta</i>	Pictorial
<i>Safety Ahoy</i>	Aetna
<i>Beginning Tumbling</i>	Coronet
<i>Ship of the Desert</i>	Encyclopedia Britannica Films
<i>Children of Asia</i>	American Museum of Natural History
<i>Discontented Canary</i>	Pictorial
<i>Fighting to Live</i>	United World Films
<i>Toy Shop</i>	Eastman Kodak
<i>Wings to Alaska</i>	Pan-American
<i>Air Lines</i>	United World Films
<i>Air Scout Training</i>	Boy Scouts of America
<i>Children's Airport Excursion</i>	Purinton
<i>Skiing at Lake Louise</i>	National Film Board
<i>Sunshine and Powder Snow</i>	National Film Board

QUEER ANIMALS

<i>Title</i>	<i>Producer</i>
<i>Lost World (a Frank Buck Picture)</i>	Encyclopedia Britannica Films
<i>Demons of the Deep</i>	Pictorial

<i>Title</i>	<i>Producer</i>
<i>Desert Demons</i>	Teaching Films Custodians
<i>Elephants</i>	Encyclopedia Britannica Films
<i>Giants of the Jungle</i>	Twentieth Century Fox
<i>Giants of the North</i>	Bray
<i>A Little Friend of the Wild</i>	Bray
<i>New Homes for Beavers</i>	National Film Board
<i>Raccoon</i>	Encyclopedia Britannica Films
<i>Seals and Walruses</i>	Encyclopedia Britannica Films
<i>Bush and Fantasy</i>	Australian News
<i>Koala Bear</i>	Film Classic Exchange
<i>Jacare</i>	Commonwealth
<i>Wild Life on the Veldt</i>	Teaching Films Custodians
<i>Seashore Oddities</i>	Young American

APPENDIX C

POETRY FOR BOYS AND GIRLS

	Title	Publisher
Assoc. for Childhood Education.....	<i>Sung Under the Silver Umbrella.....</i>	Macmillan
Austin, Mary H.....	<i>Children Sing in the Far West.....</i>	Houghton
Barnes, Ruth.....	<i>I Hear America Singing.....</i>	Winston
Barrows, Marjorie.....	<i>Two Hundred Best Poems for Children.....</i>	Grossett
Brewerton, J.....	<i>Gaily We Parade.....</i>	Macmillan
	<i>Under the Tent of the Sky.....</i>	
Brown, Beatrice C.....	<i>Jonathan Bing and Other Verse.....</i>	Oxford
Bouton, Josephine.....	<i>Poems for the Children's Hour.....</i>	Milton Bradley
Carryl, Charles.....	<i>Davy and the Goblin.....</i>	Houghton
Dietrich, and Franz-Walsh.....	<i>Merry Ballads of Robin Hood.....</i>	Macmillan
Drinkwater, John.....	<i>The Way of Poetry.....</i>	Houghton
De La Mare, Walter.....	<i>Rhymes and Verses.....</i>	Houghton
Farjeon, Eleanor.....	<i>Joan's Door.....</i>	Stokes
Field, Rachael.....	<i>Taxis and Toadstools.....</i>	Doubleday
Fyleman, Rose.....	<i>Fairy Book.....</i>	Methuen
Garvin, John.....	<i>Canadian Book of Verse for Boys and Girls.....</i>	Nelson
Gullan, Marjorie.....	<i>Poetry Speaking for Children Parts I and II.....</i>	Methuen
Hubbard and Babbitt.....	<i>The Golden Flute.....</i>	Reynal
Huber, Bruner & Curry.....	<i>Poetry Books 5 and 6.....</i>	Rand
Huffard and Carlisle.....	<i>My Poetry Book.....</i>	Winston
Keelor, Katharine.....	<i>Along the Busy River.....</i>	Hale
Lear, Edward.....	<i>The Complete Nonsense Book.....</i>	Dodd
Lindsay, Vachael.....	<i>Johnny Appleseed.....</i>	Macmillan
Lomax, John and Alan.....	<i>American Ballads and Folk Songs.....</i>	Macmillan
MacKay, Isabel Eccleston.....	<i>The Shining Ship.....</i>	Doubleday
Moorhouse, Reed.....	<i>The Ring of Words.....</i>	Dent
Perkins, Lucy F.....	<i>Robin Hood.....</i>	Houghton
Richards, Laura.....	<i>Tirra Lirra.....</i>	Little Brown
Sandburg, Carl.....	<i>The American Songbag.....</i>	Harcourt
Teasdale, Sara.....	<i>Rainbow Gold.....</i>	Macmillan
Thompson, Blanche J.....	<i>Silver Pennies.....</i>	Macmillan
	<i>More Silver Pennies.....</i>	
Turner, Nancy Byrd.....	<i>Magpie Lane.....</i>	Harcourt
Untermeyer, Louis.....	<i>Rainbow in the Sky.....</i>	Harcourt
	<i>Stars to Steer By.....</i>	
	<i>This Singing World.....</i>	
Yardley and Bright.....	<i>The Child's Book of Verse Books Three and Four.....</i>	Evans Bros.
	<i>Poetry Speaking Anthology Books I and II.....</i>	Methuen
	<i>The Book of a Thousand Poems.....</i>	Evans Bros.

APPENDIX D

BOOKS FOR THE TEACHER

On Reading:

Dolch: *The Psychology and Pedagogy of Reading*.

Cole: *Improvement of Reading* (Farrar & Rinehart).

Stone: *Better Advanced Reading*.

Yoakam: *Reading and Study*.

Bond and Bond: *Teaching the Child to Read* (Macmillan).

Betts: *Foundations of Instruction in Reading*.

Pennell and Cusack: *The Teaching of Reading*.

Monroe, Marion: *Children Who Cannot Read*, (University of Chicago Press).

Kirk: *Teaching Reading to Slow Children*.

Wilkinson and Brown: *Improving your Reading* (Exercises).

Durrell: *Improvement of Basic Reading Abilities* (World Book Company).

On Literature:

MacClintock: *Literature in the Elementary School* (University of Chicago Press).

Lamborn: *The Rudiments of Criticism* (Clarendon Press).

On Choral Recitation:

Gullan & Guery: *Poetry Speaking for Children, Part II* (Metheun).

Swann: *An Approach to Choral Speech* (Gerald Howe, London).

Glover: *Verse Time, Green and Red Books* (Philip & Sons, London).
Books of poems and suggestions as to how to recite them.

On Speech Training in School:

Avery Dorsey and Sickels: *First Principles of Speech Training*.

A general text on the subject. (Appleton)

Bennett: *Practical Training for Schools* (University of London Press)

Suitable for use in the elementary school.

Reade: *Improve your Accent* (Macmillan). Good exercises.

Greenwood: *Handbook of Speech Training for Junior Pupils* (Oxford Press). Good exercises.

Sansom: *Speech Rhymes* (Macmillan). Four small books of good rhymes.

Hampden, John: *The Drama Highway*, Books 1-4, (J. M. Dent and Sons). Very useful for training in oral reading.

APPENDIX E

LIST OF STANDARDIZED READING TESTS FOR GRADES 4, 5, 6

Gates' Basic Reading Test (Grades 3 to 8), Types A, B, C, D. Bureau of Publications, Teacher's College, New York.

Gray's Oral Reading Tests and *Gray's Oral Reading Check Tests*. (Public School Publishing Co., Bloomington, Illinois).

Metropolitan Reading Tests. (World Book Company, New York).

Monroe's Standardized Silent Reading Test (Grades 3 to 5 and 6 to 8). (Public School Publishing Co., Bloomington, Illinois).

Progressive Achievement Test (Grades 3 to 8), in different levels. (World Book Company, New York).

Reading Development Test (Grades 5 to 8). (J. M. Dent and Sons, Toronto and Vancouver).

Sangren-Woody Reading Test (Grades 4 to 8). (World Book Company, New York).

These tests may be obtained through the Book Branches of the Provincial Departments of Education.

On Making Informal Tests:

Rinsland, Harry D., *Constructing Tests and Grading in Elementary and High School Subjects*. (Prentice Hall, New York).

Ruck, G. M., *The Objective or New-Type Examination*. (Scott Foresman).

APPENDIX F

ANSWERS TO TESTS IN WORKBOOK TO ACCOMPANY GAY ADVENTURERS

TEST No. 1 — Page 3:

- I. A. 4.
B. 2.
C. 4.
D. 4.
E. The two children: Jean
and her brother (sister).
F. The sun.
- II. A. 2.
B. 1.
C. 1.
D. 4.
E. Men who have made a
study of Viking life.
F. Norse pirates.

TEST No. 2 — Page 58:

- I. A. 3.
B. 3.
C. 1.
D. 4.
E. The motors (engines)
of the transcontinental
plane.
F. Constantly droning.

TEST No. 2 — Page 59:

- II. A. 3.
B. 2.
C. 1.
D. 2.
E. Cows and other animals.
F. Without sunshine we
should starve.

TEST No. 3 — Page 117:

- I. A. 4.
B. 1.
C. 3.
D. 3.
E. My flowers; the girls'
flowers.
F. Correctly named.
- II. A. 4.
B. 2.
C. 3.
D. 4.
E. Clocks and watches.
F. From sunrise to sunset.

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